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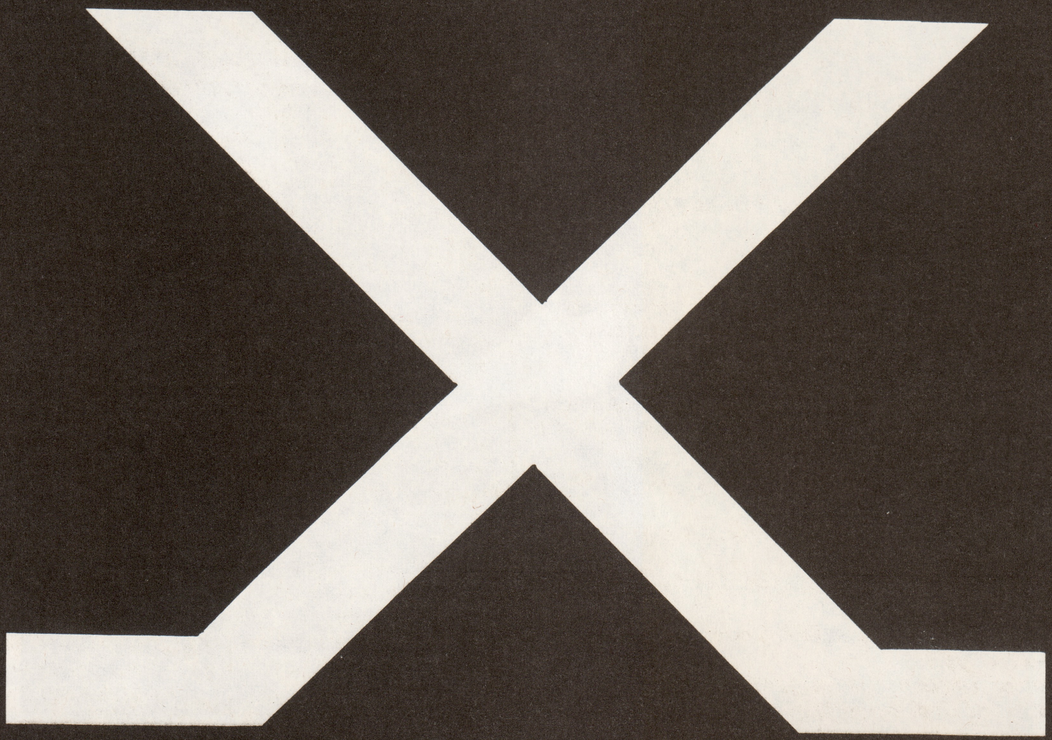

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SUBURBAN VOICE

Issue #29—Summer 1990

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LOCAL NEWS

Yes, it's been a long time, once again, between issues, but now that I have this awesome computer, the issues should be able to come a bit more frequently. And I'm going to try to include a 7" EP with as many issues as I can. This time, we've got 2 hot New York bands, Sheer Terror (read their hilarious interview, too) and Crawlpappy, courtesy of Blackout Records.

Slapshot's new album, "Sudden Death Overtime," should be out by the time you read this. They recently released a 7", "Firewalker," with 2 live tracks on the flip. Maelstrom and Moving Targets also released 7" EP's on Taang, and have albums due later in the summer. Slappy embarked on a short tour, recently, with Jamie playing bass for some of the dates and (at this writing), Pat Trainor from Uppercut expected to join after Jamie returns to LA. Maelstrom are playing on some of the dates, as well. The Targets will be touring in Europe, this summer. Taang have also signed the Bosstones, and are rumored to be interested in hot locals Seka.

Sticking with Taang for a bit longer, they've picked up the rights to SS Decontrol material and plan reissues. They've also just reissued Jerry's Kids' "Is This My World" on vinyl and have picked up The Titanics, whose album was already independently-released.

The Boston hardcore compilation LP will hopefully be out this summer with the likes of Wrecking Crew, Said and Done, Crossface, Eye For An Eye and others. Wrecking Crew have left Roadracer and are shopping for a new deal. Profile is rumored to be interested. Ravi left Eye For An Eye. Sam Black Church will be doing a 7" EP with Vortex Records (Mark McKay's label), with tracks from their "Jet Metal Demo." STP have re-formed and released a hot demo, "Sick Plus Three." Funny Wagon have changed their name to Kingpin. Some other new hardcore bands playing out are 3rd Degree and Over and Out.

Slaughter Shack won the WBCN Rock 'n Roll Rumble, beating out 23 other bands and winning the finals against Talking To Animals. Vocalist Colin Burns had his nose broken by a stage diver during their finals set and I'm sure all the blood won 'em a few extra points.

Some hot demos of late: Hordes of Mungo, King Moon Razer, Eels and Seka. Sam (ex-Impact Unit, Feeding Frenzy) now fronts Chloe, with a hard-rocking, Sub Poppish sound. Hullabaloo added a second guitarist and have a new EP due from Toxic Shock. Doug from Hullabaloo just released a hot LP from Cheater Slicks on his Gawdawful label. The Freeze's "Guilty Face" has finally been reissued on Ac/xtion. The Hellcats From Outer Space, with Bob Cenci (Jerry's Kids), John Darga (Wrecking Crew) and Adam Doenias (ex-Eye For An Eye) have a 7" EP due out on Classy Records any time now. Gang Green replaced guitarist Fritz Ericson with ex-Temporary Insanity axeman Mike Lucantonio and have released a live LP on Emergo. Bullet Lavolta have a part live/part studio EP out and just returned from a European tour. Death-thrashers AC also just toured Europe and recently released a 5643 song 7" (no kidding!) Toadstool have relocated from Minneapolis to Boston and their debut LP is out on Twin-Tone, with an engagingly eclectic approach.

Look Again has finally published a second issue. Co-editor Jonah now fronts Only Living Witness, with ex-members of Formicide and their demo is in a Leeway vein. Ed Lynch quit Psycho. Marc Tobio is filling in on bass until they find a replacement. Steve Risteen of Slapshot has joined Jones Very as a second guitarist. The Lemonheads got signed to Atlantic and have a new EP out in Europe. Buffalo Tom also have a new EP out in Europe, but are looking for a new US deal. Gobblehoof, with ex-Deep Wound vocalist Charlie, have an EP out on New Alliance. Playing drums is J Mascis from Dinosaur and, prior to that, Deep Wound.

Guess that covers everyone. Hey, local bands, let me know you're out there. Send demo tapes, gig flyers, etc... so I can keep on top of this stuff...

LETTERS

Suburban Voice and Steve Beaumont,

Yo, Steve, your naive conclusions are the kind of words I'd expect from a drug addict. (I'm referring to your column in #27). Now, I'm not straight-edge but I do think moderation is important. You seem to see things on a very small scale.

Let's take a look at what is so bad about the kid that is addicted to heroin. His family is most likely hurt, not because he does not measure up to their expectations but more likely because an addict will have mood swings, will pull further and further from their loved ones and will generally become different in a negative way. Since, you will have the last owrd, I'm sure you'll say he only pulls away because he has to hide his addiction because of society, but you should realize the hostility that will overtake him. Also, on a smaller scale, an addict will steal from his family and friends to be able to buy his drugs, since he will undoubtedly lose his job because he would become unable to function.

Now let's look at a much higher scale. You mentioned that an addict is not hurting any innocent people. You should have said "directly affecting." The pusher that sells drugs to the addict profits off him. If it wasn't for the addicts, the pushers would not exist. The pusher takes the addicts' money and buys more drugs, which he pressures innocent kids to try, many of which become addicts themselves. The addict is supporting the subtle attacks on innocent victims.

You said "society says that drug addicts are bad but doesn't say why." I, as a member and representative of society, am saying drug addicts are bad because they support a system of underground drug sales and pushing, which reels in unsuspecting, innocent victims. If you are a drug addict, which you showed by saying you smoke pot because of Nancy Reagan, then you should think about the "bandwagon" you jumped on and see if you enjoy the company. Your bandwagon is a fast train going nowhere.

By the way, readers don't always think in sexist terminology Mister Mind-Reader Burnout. Whose market-survey reports have you been reading? I hope nobody listens to your words of wisdom.

Mike Thain/621 Bassett Rd./Bay Village, OH 44140

Al:

Is it just me or is Harley Flanagan trying to be Henry Rollins. He's got the same haircut, he was skinheaded before, like Rollins, he wears more black on stage than he used to, he's short, has a lot of tattoos and most people only look at thim and ignore his awesome band (in both cases). He is spiritually-disciplined and advocates violence and homophobia in many cases. Can we expect a book/spoken word tour from Cro-Magnon Man? Mark my words, dudes...

Mudboy/162 Jarvis Circle/Needham, MA 02192

Howdy:

I know Suburban Voice #26 was quite awhile back but I was thumbing through it, for the thousandth time and decided to read Steve Beaumont's column, "Idiot Savant," along with "It's My Dime," by Larry Boyd. I applaud both of these writers and geive them a thumbs up! Larry's right, without Public Enemy, mainstream music would be controlled by crotch-happy kids and immature adults like Axl Rose. So a word to all of you "if it's not hardcore I don't like it" people out there. Come on, we all know music is noise that for some reason sounds good to certain people. the thing that really distinguishes it is what's being said. Sure, the Misfits are semi-catchy, but who cares if they "Turned Into A Martian." Maybe New Model Army doesn't cause uncontrollable moshing but their condemnation of our "Master Race" is a little more important than sing-a-long tunes about unity (I'm not blasting straight-edge, so don't waste your time writing SV to complain about me). Anyway, back to my point, if I ever had one, "Loud, fast rules" is the stupidest thing I've ever heard come out of a 12 year old skater's mouth and they say some pretty stupid things. Music is the language of the world and if you don't have anything to say, shut up!

Now that I've blasted a few people, I'll balance this out by talking about the good of punk rock, in its most generous terms. When this punk rock phenomenon started, I was still sitting in a sandbox in kindergarten waiting for naptime, and I didn't go back and buy "all the right records" but I'm still going to make a lot of noise about it. Punk rock is the only alternative to mindless drivel that is heard on Top 40 radio. Nowhere is there to be found a serious pop band. I'm not a protector of punk rock, but I feel that is has all degenerated into a faster form of pop music. What's the point in playing some powerful music and then adding some airhead lyrics? Don't let yourself get caught up in a "loud, fast rules" mentality.

Another thing, punk has never been about competition, until now. I've found people who feel the need to pick between the Dead Kennedys and the Exploited, DI and The Adolescents, and the Dead Kennedys and Agnostic Front, because of the bad feelings members of these bands have towards each other. The music's out there for you to enjoy, not for you to take sides with. On the subject of Jello Biafra and Agnostic Front, a message to Steve from AF, Jello Biafra is not, and never has been "pre-packaged MTV anarchy shit." I can see where you get prepackaged from, since his act is out of a notebook, although it's written by him. But come on, Steve, MTV anarchy shit? You know as well as I do that Jello has never appeared on MTV and he's not an anarchist in practicality. That is totally against what I understand him to be about. If you know something I don't, please write me and let me know, if you read this.

Also, while we're talking about Agnostic Front, I know I'm covering all the bases here. let's talk about crossover. Unlike what Jello Biafra said, there's more to crossover than a lack of ideas. I enjoy many crossover bands and see nothing wrong with any of it. Except in the case of a sell-out. Sell-out, in my usage, is a band that no longer has any point in being. For those of you who don't understand, yet, think Guns 'n Roses. Try judging bands on their meaning, you may find surprisess, like UYUS or MDC.

I know I've torn down and built up some of the gods of punk rock, but I never was one for hero worship, anyway Also, in closing, to any of the nazis who are part of the exploding skinhead scene in Atlanta, the Social Outcasts are not Communists! The most Communist thing I've ever done is read Karl Marx. I know, y'all yankees" are wondering what the hell the Social Outcasts are. We're a bunch of bums who have semi-formed an anti-racist band that can't make its way out of the streets of Atlanta, much less the southeast. Well, I'm leaving before I start receiving death threats. Well, it's been stimulating. When you're ready to open you eyes, who knows where we'll go. Have a nice new decade...

Chet Knight/620 Hansell St., SE/Atlanta, GA 30312

SUBURBAN VOICE PLAYLIST
(No order)

FLUID-Glue
DIDJITS-Hornet Pinata
MANITOBA'S WILD KINGDOM-And You?
CYNICS-Rock 'n Roll
FUGAZI-Repeater
COSMIC PSYCHOS-Go The Hack
REVOLTING COCKS-Beers,Steers & Queers
MEGA CITY FOUR-All
RUTS-Peel Sessions
PUBLIC ENEMY-Fear of A Black Planet
SUICIDE KINGS-Fist Fight 7"
ENO-Here Come The Warm Jets
MC5-Back In The USA/High Time
DAVID BOWIE-Ziggy Stardust CD
TAD-Salt Lick
SAINTS-Eternally Yours
BLUE OYSTER CULT-Secret Treaties
SOUNDGARDEN-Ultramega OK/Louder Than Love
FAITH NO MORE-The Real Thing
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WEDDING PRESENT-Bizarro CD
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T-26 CS	"DICKCHEESE" CASSETTE *W/21 SONGS!*
T-26 CD	"DICKCHEESE" CD *W/21 SONGS!*
IMP. LP	"HOT FOR YOUR LOVE BABY" *IMPORT LP*
IMP. LP	"SMELL MY FINGER" *W/BANNED COVER*
IMP. 7IN	"ALL SET TO GO" *IMPORT 7 INCH*
IMP. 7IN	"SUCK & SWALLOW" *IMPORT 7 INCH*
IMP. 7IN	"SURFIN' ON MY FACE" *IMPORT 7 INCH*
IMP. 7IN	"GIRL IN THE SWEATER" *IMPORT 7 INCH*
IMP. 7IN	"JUST BEING W/YOU" *IMPORT 7 INCH*

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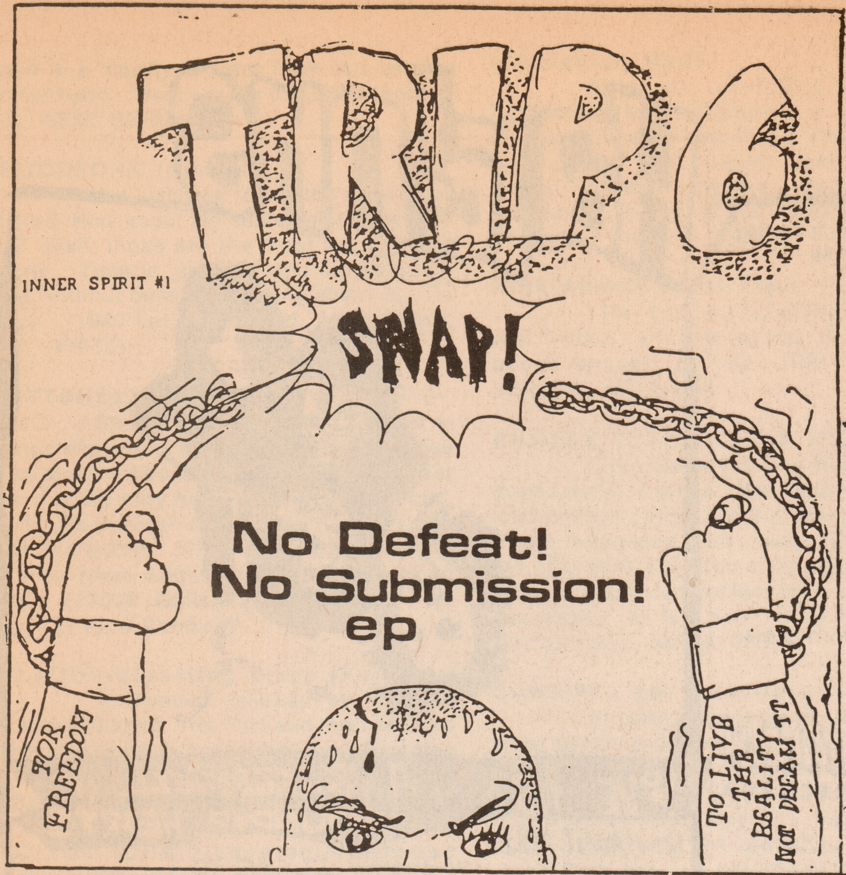
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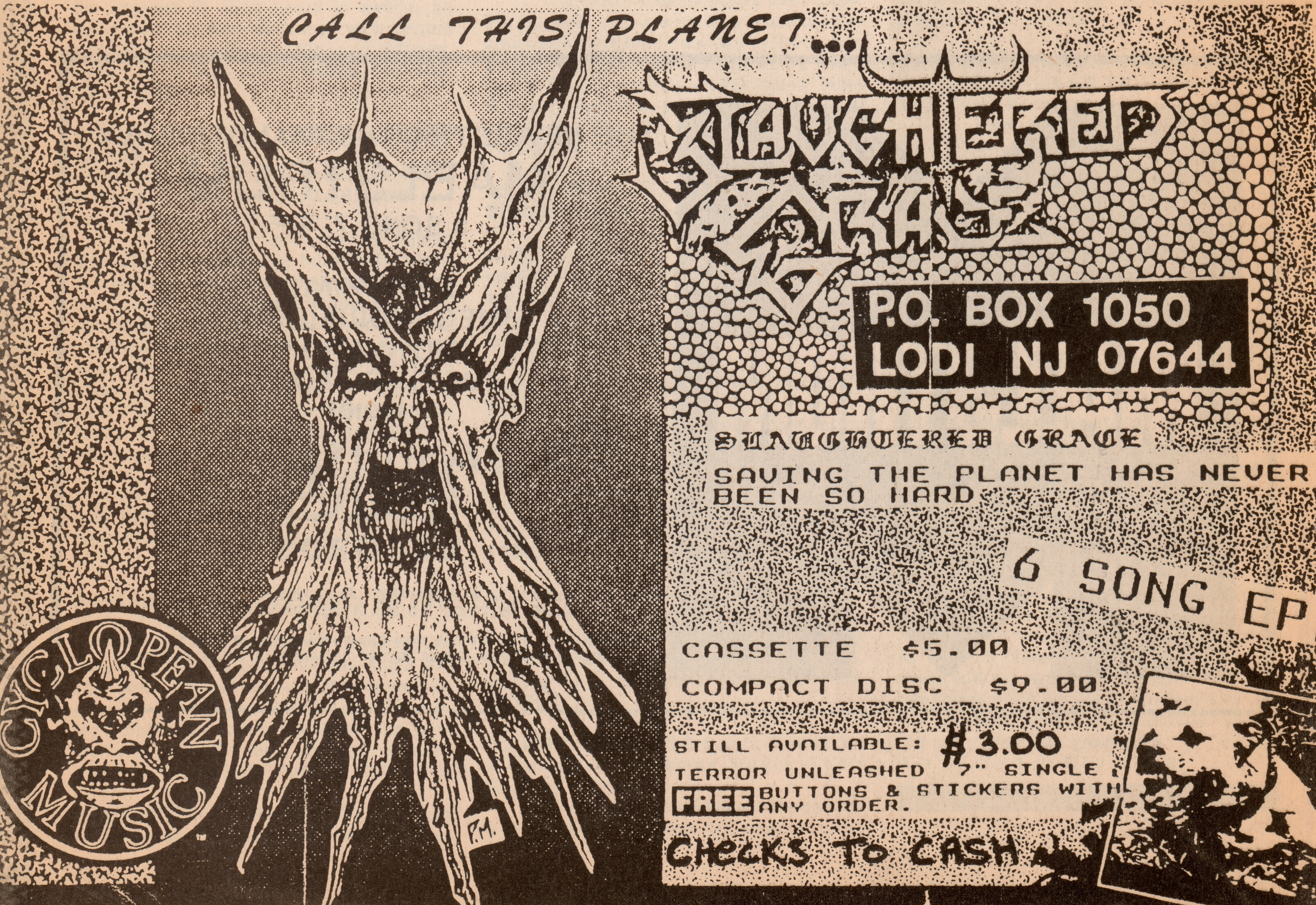
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RANDOM THOUGHTS

by AL

Ever see the sketch during the "Weekend Update" on Saturday Night Live, where there's commentary from the Grumpy Old Man? My wife says I'm starting to sound a lot like that guy lately. God, 30 years old and curmudgeonly, already. What a frightening thought. Well, when it comes to hardcore, I guess the Grumpy Old Man moniker ain't that far off the mark. The thrill is gone, when it comes to a lot of hardcore these days. I find myself listening to a lot of older stuff lately and bands that remind me of those roots. Bands like the Stooges, MC5 (and I'm not being trendy—I've been listening to both bands since '76), The Saints, Bowie (pre-'76), Ruts, Eno (first 2 solo albums), and 60s garage rock. Even the dinosaurs I grew up on like Blue Oyster Cult, Sweet and Aerosmith ('77 and before) still give me a charge. '77 punk rock still provides a nostalgic buzz, some of the '82 hardcore stuff still appeals, some of it sounds hopelessly dated and it's hard to believe it's been 7-8 years since that stuff came out. But more and more of the newer hardcore just doesn't leave an impact. Killing Time, Sick of It All, Sheer Terror and Poison Idea (who have a lot more at work, anyway) are some exceptions and there are others. Actually, the new music that does excite me either includes those older influences (some of the Sub Pop bands, the UK punk revival bands) or takes the guitar/bass/drums set-up and does something exciting or unique with it (Fugazi, Nomeansno, etc..). It's just that so much stuff that comes out is mediocre, that it takes a bit to find something worthy of more than a few listens, but, fuck, it's worth the effort, because that sense of discovery is still what makes it worthwhile. So I may complain, may rag on the lack of inventiveness of so much music, especially what passes for alternative these days (Stone Roses? Sinead O'Connor? Please...), but I'll keep searching for music that moves.

Speaking of music that moves, seems down in Florida, certain indivuduals woud like to see 2 Live Crew's albums moved off the shelves. I'm not going to go off on some long diatribe about censorship. It's well-documented elsewhere and I concur with those who are against restricting artistic expression in any form, be it art, music, flag-burning or whatever. It seems interesting that with all the hate comedy, sexist metal, sexually-oriented dance music et al on the shelves, that rap gets picked on the most, these days. I'm not defending 2 Live Crew's lyrical content—in fact, I think it's pretty stupid, but it seems that people are threatened by assertive, aggressive black artistic expression—be it Spike Lee being snubbed by the Academy Awards for "Do The Right Thing" (easily the best movie of '89) or people wanting to crack down on rappers like NWA, Public Enemy and now 2 Live Crew. Meanwhile, Madonna grabs her crotch on stage and Andrew Dice Clay maligns everyone in sight in a vulgar manner and you don't seeing either of them getting arrested. Something's wrong...

Bands and artists I have no use for: Depeche Mode, Julee Cruise, B-52's, Julia Fordham, Edie Brickell, Sinead O'Connor, 10,000 Maniacs, Cowboy Junkies, Everything But The Girl. If this is what's considered exciting and cutting edge by the tastemakers out there , we're in worse shape than I thought.

By the way, WFNX has a great show overnight—lots of hot, hard-edged stuff not ordinarily heard on commercial radio. Of course, they suck moose cock the rest of the time, with their trendy, watered-down "post modern" playlist. Thank god for college radio...

IT'S MY DIME

by Larry Boyd

How about that Stuart murder tragedy, huh? That happy, white, upscale couple expecting their firstborn with the future looking bright when, suddenly, they're attacked by black street scum and, the next thing you know, Carol Stuart's brains are splattered across breakfast tables for miles around, courtesy of the Boston Herald. What a shame, what a senseless waste, what a courageous man Charles Stuart was—NO NO NO, I'm kidding. This is being written in mid-May, folks, I'm just commenting on the untimeliness of my last couple columns. Last time around, you were reading my observations on the Allman Brothers reunion tour, while the Berlin Wall was coming down and all these profound events were happening in Eastern Europe. I felt like a dork.

Actually, I had just gotten off my security guard graveyard shift job (Me as a rent-a-cop! You shoulda seen it!) when WEEI in Boston broadcast the first reports that Chuck Stuart had jumped off a bridge. For about an hour, the impression was that the murder of his wife and son had driven the poor guy to suicide. I sat there feeling pretty terrible. Then the radio reports started to change. My normal cynicism quickly returned, I said "fuck this shit" and went to sleep.

My security guard phase also enabled me to catch the first reports of the US invasion of Panama. I come in from making my rounds and my grizzled ex-cop partner says, "well, we're at war now...." Not too much I can add to that subject at this late date, except maybe point out that we killed a bunch of civilians during that invastion and the national media was mighty goddamned oblivious to that fact. I have a sickly feeling that the killing of Panamanian civilians was not considered newsworthy because those civilians were impoverished and brown-skinned...Oh, by the way, my rent-a-cop days are over. I've returned to comic book land.

• •

Dean Tetreault update: Some of you faithful readers may recall Dean from his contributions to this column or the legal problems he had in 1987 over distribution of his writing or the book of his ("Blade Barrier") which followed in 1988. Dean has lain low since then, while continuing to chronicle his wandering amidst the void. One of his new stories has been illustrated by John Bergin and will appear in Bergin's comic book Ashes, put out by Caliber Press, home of such pointedly hip comics as Baker Street and Jim O'Barr's powerful The Crow. The Tetreault/Bergin story is entitled "Shitbum" and will appear in Ashes #2, due out in July. Another story by Dean is scheduled for a later issue of Ashes. Don't miss 'em!

• •

This Bergin fellow is making some serious waves of his own. He fronts the band Sludgeworth, records solo in his basement, puts out a publication called Brain Dead and contributes to numerous other 'zines in addition to doing Ashes. He also found time to illustrate the cover to Naked Raygun's "Jettison" LP. Write to him at 4503 Washington Street, Kansas City, MO 64111. Toss in a couple bucks and ask for Brain Dead, then step away from your mailbox!

I blew my chance to sample Rambo's breakfast cereal and GI Joe Action Stars but I was ready when Batman cereal and Teenage Mutant Ninja Turtles cereal hit the shelves. Batman cereal cost as much as 3 gallons of cheap gas but it came with a neato Batman coin bank. Taste-wise, it was sorta like "Cap'n Crunch Lite" but it didn't tear up the roof of your mouth like Cap'n Crunch always does. I found it much preferable to the Turtles cereal. No, it's not a pizza-flavored cereal, it's basically sweetened Rice Chex (a/k/a "Ninja Nets") with lots of those fuckin' gross Lucky Charms marshmallows tossed in. A massive sugar OD, take it from someone who prefers cookies to alcohol. I didn't have the nerve to pick up a box of Barbie cereal, but I guess Pee Wee and Arsenio already covered that one.

• •

You wanna know why the return of the Brady Bunch as a series was a bomb? It should be obvious—they had a fake Marcia! How the hell could you bring back the Bradys with a fake Marcia!? Jan and lil' Cindy were lookin' fine, but get real—when you're out of Marcia, you're out of Bradys.

• •

I have been informed by a reliable source that there exists an entire album by the Stooges, recorded between "Funhouse" and "Raw Power" in the possession of ex-Stooge Ron Asheton. That's right, an entire album which virtually no one has ever heard or heard of. Apparently, Asheton owns the rights to the tapes as part of a legal settlement and it's uncertain if the album will ever appear in any form. Just imagine, a whole album...Sigh...

A less reliable source informs me that the original tapes to "Raw Power" are being remixed by unknown individuals in France with a re-release date in the fall. Don't know if I'd hold my breath waiting for it but it's sure exciting to think about it. We can dream, can't we?

• •

I suspect Al will be commenting on Public Enemy's "Fear of A Black Planet" elsewhere in this issue (see record reviews—AL). Gentle reader, if you enjoyed their first two albums, you will absolutely not be disappointed by this one. Without endorsing their every statement or perspective, Public Enemy have the balls to employ their American citizenship to its fullest in a way that pathetic shitheads like Axl Rose and Andrew Dice Clay could never dream of. Fuckin' right they do.

• •

I dunno, maybe it's because I'm on the Factsheet Five mailing list, but recently, I received something called the "Loompanics Unlimited 1990 Main Catalog." Man, oh, man I can't believe what's in this catalog. I betcha my postman couldn't believe it, either. "No more secrets, no more excuses, no more limits" claims text on page 1 and I won't argue the point. I bet you could tell a lot about a man by what books he orders from the Loompanics catalog. If you're quite certain you're an adult, write to Loompanics Unlimited, PO Box 1197, Port Townsend, WA 98368 and ask 'em what it takes to be sent this horrible, wonderful catalog. Man oh jeez.

• •

They number around 15 to 20. Their ages range from 14 to early 20s. Some of them opt for the skinhead look but many of them go for the surf ensemble. Most are middle class but a few crash wherever they can. They've got a brisk business going, selling merchandise stolen from cars and houses they break into. Their preferred M.O. is to kick in the back door, steal what they want, trash the rest and leave behind spray-painted swastikas as their calling card. They've painted swastikas downtown, on the croissant shop, the Baptist church, various blank walls. Frequently, they paint circle A's alongside the swastikas. Still more swastiksas are carved into desks at the high school, along with their gang name. They worship Metallica. Their guru is a 25 year old gun-toting white supremacist, whose legendary exploits include beating up 8 cops while under the influence of a couple hundred hits of LSD. Their existence is apparently unknown to the local police force, but any high school kid could point one out to you. They're the gang in my town. If any of them read this column, they'll get off on the publicity. That's unfortunate. They call themselves the Mansons. This is Middleboro, 1990.

• •

That's all for now. Next issue, I may dump this format entirely and write about record collecting instead, or not. Greetings to Pierre and the Curry Society, Jack Dumpster and especially J.O. Letters to me are always welcome. Send to c/o Suburban Voice, PO Box 1605, Lynn, MA 01903. Later....

IDIOT SAVANT

by Steve Beaumont

Not bad, eh? A seven-month deadline for the last SV and I still managed to miss it! I promise it won't happen again, Al, so will you please stop those 4 AM calls?

Speaking of phone calls, I received one from a guy by the name of Tim Yohannan the other day. Now those of you who read all the proper punk mangs already know that, in addition to SV, I also write for a column for Maximum Rock 'n Roll and, not surprisingly, this fact was directly connected to conversation I had with Timmy Y. The problem, Tim informed me, was that Maximum had an ever-increasing backlog of material to print and, as a result, the editorial caucus (whoever the hell they are?) had held a meeting to determine where they could trim some of he fat. In case you haven't already guessed, my column was deemed to be some of the fat.

At first, I was somewhat hurt and bothered by Tim's suggestion that I only submit my ravings every once in awhile. After all, I thought, I bust my ass for no compensation every month and this is the thanks I get? But then I thought about the reasoning Tim had given me for their decision. Sometimes, he maintained, my writing had seemed forced and stilted rather than genuine and free-flowing. I had to agree with this assessment, especially in the latter half of 1989 when my time had been at a premium and my column inevitably written at 3 AM on the last possible day. Perhaps, indeed, it would be better if I only wrote when I had a real honest-to-dog brainstorm to share. After much thought, I had to admit that the punk rock guru was right once again.

The other reason Tim gave me for cutting me back was that it seemed like I had lost touch with the punk community as a whole. This, I confessed, was most-assuredly true. After all, how was I supposed to devote my time to punk when there were so many more things going on in the world. Hell, politically, punk has been left so far behind that it can't even smell the ass of the rest of the world. The year is 1990 and punk is still squabbling over who said what about whom and whether or not it's cool to drink. Shit, sorry kids, but this is the same old bull that has filled fanzines for the last decade! There is quite literally a brand new world out there and all we North Americans can seem to do is sit back and muse about how (yawn) exciting it all is to watch. There is no vibrancy left in punk, we've become as staid and boring as the society we live in.!

Furthermore, I'm afraid that it's the same story, musically. Every week, I'm finding new types of music from all over the world which are jam-packed with the kind of energy and zeal that you used to be able to find in every punk record, not just a few selected ones. The continent of Africa has furnished me with a remarkable amount of thrilling music over the past two years and I know I've only scratched the surface. The best hard rock and punk I'm hearing these days is out of the Soviet Union and Poland. In the southern US and through the midwest, blues and zydeco are being reborn and reshaped with remarkable energy. And even the Middle East has come alive with music. In the face of all this, I'm supposed to run down to my local (over-priced) record store and eagerly await the latest by the Babyfuckers or Straight and Boring? I don't think so.

At this point, some of you are probably wondering what right I have to write for MRR (or, for that matter, SV?) at all. Well, aside from an invitation from the respective editors to do so, my personal justification for writing is the same as the argument I've used to defend punk for years.; IT'S THE ATTITUDE THAT MATTERS. My attitude is still bold, progressive, rebellious, political and, perhaps most importantly, bad. It doesn't matter if I listen exclusively to polkas, with an attitude like that, I'll always be punk...

HOUSE OF LARGE SIZES

"Heat Miser"
Red Hot new second LP/Cass.
Vinyl contains ltd. Edition Poster
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PUBLICATIONS

KEY: X = Xeroxed
O = Offset/Printed
D = Digest-sized
T = Tabloid-sized
N = Newsprint
S = Small (less than 20 pages)
M = Medium (20-40 pages)
L = Large (more than 40 pages)

THE ALTERNATIVE #4 (620 Hansell St., SE, Atlanta, GA 30312, XDS,$.55)
UYUS, Gardens Of..., commentary

BABY SUE-Recipes For The 90s (POB 111, Decatur, GA 30031-1111, XDS, $1.50)
Cool recipes and cartoons. Ground beef and defacation loaf sounds yummy!

BACKLASH April,May,June 1990 (4128 Fremont Ave., N, Seattle, WA 98103, OTNS, $9/12 issues)
A monthly tabloid that'll bring you up to date on all the latest Seattle music happenings. A must for fans of northwest rock.

BANG #21 (77 Newbern Ave., Medford, MA 02155, OM, $1)
GWAR, Kitten Natvidad, TV Vamp, Lunachicks, reviews, lotsa sex 'n rock.

BEN IS DEAD #7,8,9 (POB 3166, Hollywood, CA 90028, ONM/L, $1.50 ppd)
Rock coverage and commentary, pretty well-done. Lots of reviews, etc..., mostly about LA bands, although out of towners get covered, as well. #9 has Freshly Wrapped Candies and Ill Repute.

THE BIG TAKEOVER #27 (249 Eldridge St., #14, NY, NY 10002,ONL, $3.50 ppd)
Another great jam-packed issue, with 7 pages dedicated to the Buzzcocks tour, plus int. w/Damian O'Neill, SLF and reviews. A joy to read.

BULLSHIT MONTHLY #21, 23 (175 5th Ave., #2589, NY, NY 10010, XS, $.25) Mr. Bromberg has the audacity to rag on the layout of SV—if that ain't the pot calling...well, anyway, loads of dirt on NY's hardcore scene, plus I respect the guts that Mike has to be openly gay in a scene that isn't known for it's tolerance of homosexuality.

DAGGER #11, 12 (POB 460, Somers Point, NJ 08244, XM, $2 ppd)
Here's an underrated 'zine. Ever-expanding coverage, with int. and reviews. #11 has Tad, Texas Instruments and Antiseen. #12, Surgery, Cows, Bastards, Died Pretty. Good, concise writing.

DEAR JESUS (POB 1145, Cooper Sta., NY, NY 10276, OM, $1 (?))
New 'zine from Sam (ex-Plain Truth). Defiantly independently-minded, anti-music business. No For An Answer, Nausea, Life's Blood, Dischord, Richie Birkenhead (Underdog) and reviews. Lively reading.

EAST COAST URINAL #2 (POB 711, Salem, VA 24153, DOM, $1)
Neverman, Wind of Change, Wr. Crew, commentary, reviews.

FACTSHEET FIVE #33-36 (Mike Gunderloy, 6 Arizona Ave., Rensselaer, NY 12144-4502, ONL, $3 ppd)
People say I must spend all my waking hours listening to and reviewing records. Well, Mike must spend every minute reviewing 'zines, mags, books, plus music, computer software, even t-shirts. A comprehensive cultural guide, something that'll provide hours of reading and tons of contacts.

FLIPSIDE #64-66 (POB 363, Whittier, CA 90608, ONL, $6/4 issues)
Full color cover, now. Flipside covers all sorts of bands and don't wear politics on their sleeves, although their progressive views come out when necessary. They concentrate on the music and do it just about better than anyone else. #64 has both the Buzzcocks and Poison Idea—nirvana!

FRENZY March, April '90 (1131 Golfview Dr., B, Carmel, IN 46032, ONM, stamps)
Mostly metal, some crossover. Writing is a bit shallow and copying a press release for an intro to the Scatterbrain article is just lazy. Also in the April ish: Faith No More, Soundgarden, Sweet FA.

HIPPY CORE #7 (POB 195, Mesa, AZ 85211, OL, $1.50 ppd)
A huge, well-done 'zine. Tons of reviews, commentary (from a leftist, anarcho perspective),poetry & more. Scr. Weasel, Christ on A Crutch, Conspiracy of Equals & more.

INTERREGNUM #1 (3175 W. 37th Ave., Vancouver, BC V6N2V1, CANADA, XL, stamps or trade)
Packed w/interviews and reviews, plus poetry & commentary. DOA, Biafra, Gerry Hannah, Terveet Cadet, foreign scene reports & more. Good first issue.

IT'S ALIVE #? (900 Azalea St., Oxnard, CA 93030, OS, $2 ppd)
Oooh, full color cover and center poster of Rollins, plus an interview. And not much else.

JERSEY BEAT #39,40(418 Gregory Ave., Weehawken, NJ 07087, ONL, $2 ppd)
Someone even older than me at this 'zine racket and Mr. Testa still does a fine job. The bass-player issue, plus reviews, Supertouch, Big Wheel, Das Damen, Go! and more, in #39. #40 has Jawbreaker, AOD, Kryst The Conquerer, Jones Very. A consistently-strong fanzine.

LONG SHOT #2 (POB 546, Furlong, PA 18925, XS, $2 ppd)
Token Entry, 7 Seconds, Nuclear Assault, Carry Nation.

LOOK AGAIN #2 (POB 1090, Hudson, NH 03051,OL $2)
Finally out after almost a year. Tons of interviews & reviews. Pictures don't look so hot, but it's worth a look (ha!) Cro-Mags, COC, Maelstrom, Nuclear Assault, and the awesome Sam Black Church.

LOOKOUT #34 (POB 1000, Laytonville, CA 95454, ONM, $1)
Music and commentary, with an occasionally witty perspective, published by Lawrence Livermore.

NEW POSITIVE SANCTIONS #3 (103 Downey St., SF, CA 94117, XM, $1)
New issue from my pals Rusty & Jessica. Commentary, reviews, Tomboys, Pandoras.

NO ANSWERS #8 (POB 680, Goleta, CA 93116, OL, $2 ppd)
Another superb effort from Kent. Very in-depth interviews w/Verbal Assault, Swiz, Econochrist, Head First, DC hardcore, great photos. Awesome!

NO IDEA #7 (POB 14636, Gainesville, FL 32604, ONL, $2.50)
Comes w/free 7" (Crimpshrine/Mutley Chix). Eye-catching, well-written & informative. Fugazi, Crimpshrine, Alice Donut, Chem People & more.

NOISY CONCEPT #2 (621 Bassett Rd., Bay Village, OH 44140, XDS, $.50 ppd)
Straight-edge issue: Gorilla Biscuits, Judge, Insight, Chain of Strength.

OPTOPHOBIA #5 (W 272 N 2141 Fieldhack Dr., Pewaukee, WI 53072, XM, $1)
Moral Crux, Demise, Imp. Manslaughter, reviews, cartoons, commentary

OX #4,5 (Goethstr. 28, 7920 Heidenheim, WEST GERMANY, ONL, $4 ppd (?))
In German. New issue comes w/free 7" by Resistors. Real sharp-looking. #5 has DI, Mind Over Four, Underdog, Hell's Kitchen, reviews & more.

PHILLY ZINE #9 (101 Princeton Rd., Glassboro, NJ 08028, XM, $1.50 ppd)
Mike Bullshit, SOIA, Brotherhood, 24-7 Spyz, Brotherhood, reviews

PIT #5 (POB 9545, Colorado Springs, CO 80932, OL, $2)
Real slick 'n glossy. Mostly metal. Soundgarden, King Diamond, Mordred, Whiplash, Sepultura, reviews 'n more. Interviews lack some depth.

ROBOT TANK #2 (8225 Spruce St., New Orleans, LA 70118, XM, $1 (?))
Urban Warfare, All, Headless Marines, reviews, commentary.

SOLD OUT #9 (POB 7071, Windsor, Ont., N9C3Y6, CANADA, OL, $1.50)
Bad Brains, Killing Time, Big Chief, L. Hyenas, Wr. Crew, Neg. Approach poster (!), reviews. Well-done.

SOUND CHOICE #14 (POB 1251, Ojai, CA 93023, ONL, $3)
News, views & reviews from all genres of music, reaching into the fringes of the avant-garde for those so-inclined. Russian jazz & Buzzcocks.in the same issue.

SPINAL JAUNDICE #9 (7647 S. Pierce Way, Littleton, CO 80123, XM,$?)

Negativland, Big Drill Car, Illusion of Safety, reviews, collage.

SPIRAL OBJECTIVE (Simon Butcher, POB 126, Oaklands Park, S.A., 5046, AUSTRALIA, XS, $?)
Coverage of Polish & German underground HC scenes, mainly.

STEP UP #1 (POB 284, Beech Grove, IN 46107, XM, $1.50)
Brotherhood, Sockeye, Clear Sight, Forthright, reviews, commentary

THIS #4 (POB 1005, Dekalb, IL 60115, OL, $2)
Wow! Quite a strong issue. Buzzcocks, Lee Harvey Oswald Band, Fl Lips, producer Iain Burgess, reviews & lots more.

TOURIST TRAP #2 (POB 1033, Newport, RI 02840, OM, $?)
Hunger Artist, reviews, commentary (lots of it), poetry.

UGLY AMERICAN #4 (POB 8433, Red Bank, NJ 07701, XL, $1)
Lotsa ugly music like Tad, Suckdog, Dwarves, Stripminers covered, plus reviews galore.

VILLAGE NOIZE #9 (48-54 213 St., Bayside, NY 11364, OL, $3 ppd)
Away from the hardcore roots towards something more college-oriented, this issue has Prong, PFurs, Beastie Boys, Crispin Glover, reviews and art. Very slick-looking and sharply-written.

VULGAR TONGUE #5 (POB 272, Chalfont, PA 18914, OM, $1)
Reviews, commentary, fiction, plus Toadstool, Grisly Fiction

WAJLEMAC #8 (POB 312, Larkspur, CA 94939, ONM, $1)
SNFU, Agnostic Front, reviews, poetry, commentary

...OTHER PUBLISHING NOTES....

No intro necessary for **Maximum Rock 'n Roll** (POB 288, Berkeley, CA 94701, $2), jammed each month with underground music coverage, scene reports, politics, letters, reviews, interviews and tons more. The coverage may seem exclusionary to some, or the point of view too rigid, but it's a monumental effort.

Some troublemaker from California sent me a little pamphlet of toll-free phone numbers, so you can run up your favorite mutli-national or televangelist's phone bill, if that's how you get your kicks. Write to **Hate-Hundred**, R. Dean F., 813 N. Garfield, #4, Santa Ana, CA 92701. $.50 is all it costs.

The latest catalog from 'zine superstore **See Hear** is available for $1. Write to See-Hear, 59 E. 7th St., NY, NY 10003.

Finally, Dave Marsh has published a pamphlet, **You've Got A Right To Rock**, with information on how to fight back against rock censorship and, given recent events, it's worth a perusal. $3 to Rock & Roll Confidential, POB 15052, Long Beach, CA 90815...

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FUGAZI

PHOTOS: BOBBY D.

In a space of just over two years, Fugazi have grown exponentially, both as a unit and in popularity. In the face of their audience's expansion, the band has maintained its commitment to play alternative venues that allow all-ages and keep the door price at $5, whcih, indeed, displays a rare integrity. Fugazi's new album, "Repeater," shipped 100,000 copies, initially, without any sort of PR machinery or big promotional push, just their increasingly-complex and emotion-stirring music. "Repeater" follows their self-titled EP, the "Margin Walker" EP and 3 song 7" that was released both on Dischord and on Sub Pop, as part of their singles club series. Fugazi consists of Ian MacKaye (guitar/vocals), Guy Picciotto (guitar/vocals), Joe Lally (bass) and Brendan Canty (drums). I interviewed Ian (with some help from Ellen and Marc) prior to Fugazi's set at the Congregational Church in Cambridge, last fall. They have since played a sold-out show at Mass. College of Art and one wonders whether there's a venue in Boston that will ultimately be able to accomodate all who want to see Fugazi the next time they play here...

SV: Why is the mortality rate for DC bands so high?

Ian: I don't think it's really that high. It's a double-edged sword. It is high for some DC bands because people within a small community in DC generally take their bands very seriously and, if somebody in that band was to quit the band, then you really can't replace somebody that's too much a part of the band. What they've put into the music and the whole spirit of the band is too important. So you can't just replace them with somebody else. That doesn't mean you can never do it. Some bands have done it just fine, no problem. If the creative pull of one or two of the people is really strong, then maybe it can work out that way but, generally, I think it's like relationships. If someone leaves a band, usually it's under pretty bad terms and people are just bummed out and they want to cut clean and get on with their next big thing. So, a lot of bands have come and gone. There's been easily 150 bands since 1979 but one thing about those bands is that they're documented so it gives the illusion that this many bands break up in DC when, really in any city, there's how many bands? Hundreds and hundreds of bands that break up all the time, it's just they're not documented and people don't take much note of them, so it doesn't really occur to them that other cities have exactly the same breakup incidence as Washington. And since these bands seem to split and regroup, well, it sucks, but if you live there, it's really great because you get to see a lot of new music and there's a lot more progression, I think, because every time there's a new band, people sort of chip away the stone. They take it a little farther. Every different regrouping brings on a new dimension to that music as time progresses.

SV: It seems like the '82-83 periold had a certain sound and then '85 had another step and now it seems to have progressed, even gotten more progressive, for want of a better word.

Ian: Let's just say progressed. Let's not say progressive.

SV: Okay—but do you find that people have certain expectations of you at all, with regards to your past history?

Ian: Well, I think with Fugazi, people can pretty much recognize the band for what it is and I don't think that, whereas before, when the band wasn't as well-known, reputations sort of overshadowed it alot but, now, I think it's pretty safe to say that if you're familiar with Fugazi, and people may have preconceptions about me, personally, but that's okay, they always have, even in Minor Threat. Even when I was in Minor Threat, everyone thought I was one way and then they saw me and they were crushed because I wasn't mean enough for them.

SV: How about in Europe, where they have a strong feeling about older bands? I was wondering about how they reacted to what you were doing.

Ian: It was pretty favorable. We didn't have any record out so we spent a lot of time getting to know each other. Europe's a lot of different people and you can't generalize about it, really. It was really good and it's interesting to go and play other places and it's better just to go and play other places. It teaches you a lot about where you're from.

SV (Marc): Do you feel having Guy in the band playing guitar altered your sound or changed the way you write songs?

Ian: Everything alters our sound. Every minute that ticks by alters our sound. Every time we practice or play or do a show or breathe to live another day, our sound is altered a little bit more. The fact that Guy plays guitar definitely alters the sound, but, unfortunately, when you say something like that, then there's an insinuation that we have a sound. I don't necessarily think we have a sound. I think there's a lot of different sounds and, if anything, if we do have a sound, then we want to do everything in our power to get away from that sound because we don't need a little handle so people can pick us up and carry us away. As far as writing, musically, we write a little differently because all four of us are putting into the songs.

SV: In terms of the lyrics, yours and Guy's styles seem to be different. Your style is kind of direct and his is more abstract. Do you find that sort of dichotomy is good in a band?

Ian: Uh, I'm in the band. To me, the fact that I think it's good, it probably is good. It's really up to the individual's taste whether it's good or not. I think it works fine but I have no problem—I love Guy's lyrics. I think he writes beautiful words and if you really read those words, I think they're pretty direct in themselves for what they are.

SV: They seem real abstract and you wonder whether people are going to read into them or not or if they prefer being talked to more directly.

Ian: I think there's two different trains of thought. For me, there are a lot of songs that are very direct that I love and there's a lot of songs that are very veiled that I also love. When I hear a song where the words are beautiful and it has this great visual whatever, then it really hits home. And, at the same time, when I hear someone sing something straight-up, I'm also struck by the spirit that's behind that, a real bold approach about things—if I agree with it, of course. And if I don't, I think they're a fascist—ha ha ha, joke, joke, joke. Make sure you print all that because sarcasm doesn't type well.

SV: Okay, here's a standard interview question, but I'm going to ask it, anyway. Do you think music is a viable vehicle for social change or should it be?

Ian: Can you define social change?

SV: I guess it could be either on a personal level or a larger scale.

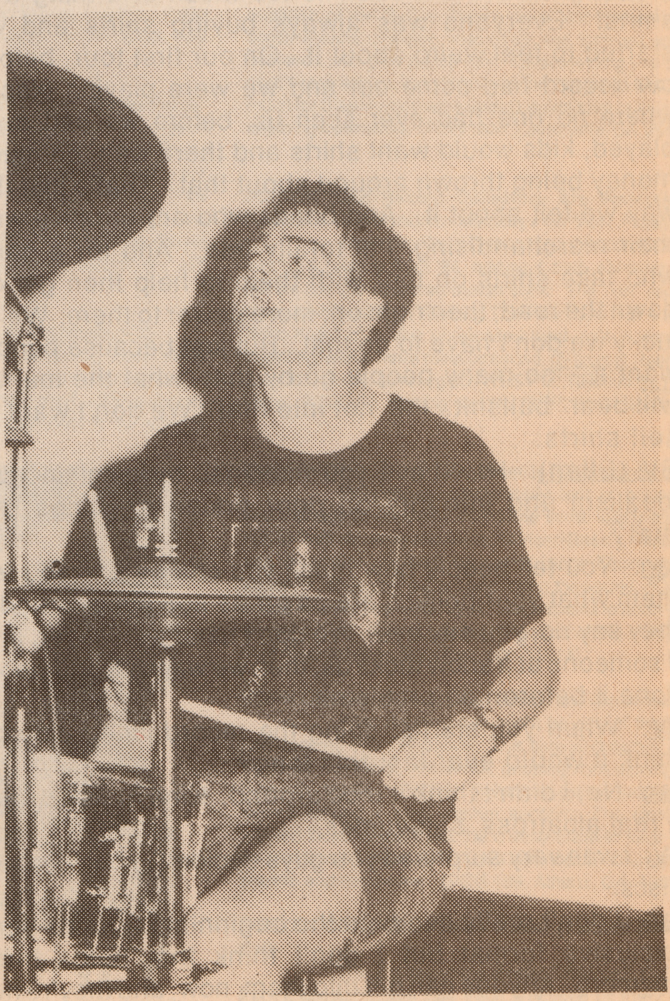
Ian: I think music is music and I think that people who want to be changed socially, it can work well. And I think for people who aren't interested in that at all, it just might be something they enjoy listening to. I don't really think there's any rule of thumb. For me, personally, I find music very inspiring, on a social level, on a personal level, on a political level. I find music to be a very inspiring thng. I personally find it to be a soundtrack in life. But, then again, I have some sort of affinity for music. There's plenty of people who have nothing to do with music who are doing equally or more important things with their lives, socially, personally or politically. Music is just one little tiny part of the world and, if anything, I feel like the fact that I've spent so many years being involved with music, that I've almost limited myself. I'd almost rather, I hope someday in my life, that I would explore and learn about other areas of life. Growing things, reading...

SV: I rememeber Revolution Summer a few years ago and I was wondering what was the purpose of that?

Ian: It was a total success. Revolution Summer was merely a shot in the arm, it was merely a bunch of people who had become very frustrated about the situation in Washington and frustrated with themselves for not playing music and all sitting around and we all decided that this is it, Revolution Summer, get a band, go, do something, get active, write poetry, write books, paint, take photos, just do something creative and I think it was a total success. I think a lot of people did that and I think if you had to ask what happened with Revolution Summer, well, there it was. We didn't have some agenda like, well, we're going to overthrow this capital or that capital. It was just something for ourselves to play with. We didn't put it on any record or pump it up like "Revolution Summer's here." It was merely something that one person xeroxed and mailed around. Getting back on it.

SV: So it was a creative rebirth.

Ian: A rebirth or whatever. The point is Fugazi is as much a child of Revolution Summer as Rites of Spring was a member of it and whatever bands came before that were the predecessors. It's all the same thing. It doesn't



mean anything. Revolution Summer means everything and nothing. It's really not what you make of it. We had no agenda, though. It was merely a kick in the ass.

SV: What's "Margin Walker" about?

Ian: You'll have to talk to Guy about that. Generally, Guy doesn't like to tell people what his songs are about and I totally agree with him on this, too, because, a lot of times, somebody's interpretation of that song is equally valid as his and if it speaks to you, great, and if it doesn't, then you can talk to him and maybe he'll say something, but his songs are about his songs and you've got to take it from there. That's the way Guy approaches things and I totally support him on that. Some songs I'm the same way about. If the song mean something to you, then that's what it means.

SV: I'm not going to name a name (Ah, what the hell, DRI, but I didn't tell Ian—AL) who are really into doing creative merchandising and you guys are quite the opposite. Why do you eschew that?

Ian: Eschew's a little heavy-handed. The reason we don't do merchandising only is because, first off, we're not against bands who do it. Second off, we're in a luxurious position, through the way we manage ourselves and the way we run our operation and the amount of people that come to see us and the success that we've had, we're able to tour without having to sell shirts. There's plenty of bands that need that extra money and if people want to support them in that way, it's totally cool. For us, it just became too much of a thing with shirts. Everyone was always buying shirts and we started to feel weird about it. On our first tour, before our record had come out and we were playing places where no one had ever seen us, before we had even played, kids would want shirts and there was too much money being thrown around about that. That's just the way we felt about it. And bands who are creative with their merchandising, I'm totally into. And for a band who take shirts on tour with them to help then get on down the road, then right on, more power to them. We're lucky we don't have to do that. But just because people want it—too many people go by that "what the market will bear" bullshit. I'm not into that. We don't want to sell shirts.

SV (Ellen): How have you managed to maintain your idealism and integrity on door prices or things like that?

Ian: You tell people how much you charge and you tell them what your politics are as far as age policies and if they say no, you say bye. We don't bend at all, ever; and if someone at a show fucks us, then we walk out and we've done it before, no problem.

SV: When you started doing the record label, did you think it would ever last this long?

Ian: No, I didn't think it'd be around. Kind of weird. It's a real albatross, sometimes.

SV: I was very surprised you guys decided to do compact discs.

Ian: I don't really mind. In the beginning, it was a very exclusive format but I don't think that holds true, anymore. Anyone can get into them, now, and they're not that prohibitively expensive, any longer (well, at least on Dischord—AL) and, furthermore, it's just like the cassette thing. We swore we would never do cassettes because I think it's such an inferior format. But it never occurred to me how many people in the world don't have record players and would only want to buy cassettes. We're interested in getting our music out in any available way as reasonable and I think that's a fairly reasonable way of doing it at this point.

SV (Marc): A lot of my friends and I have turned 21 and they don't want to go to all-ages shows. Do you think that's a bad attitude to have?

Ian: Tough shit. You don't want to go, it's your problem, not mine. Well, it's like tonight, there was a guy trying to get in the door and going, "we've been here since 5:30, it's totall bullshit, some people are getting preferential treatment, blah blah blah" and he's really complaining about how it was unfair and then the door opened and 2 people were leaving and so that guy happened to be standing where he was so the guy said, well, you can come in and the guy went, "Ok, great" and so much for preferential treatment. People look out for their own asses. I'm not interested in somebody who's over 21 who doesn't like all-ages shows. I'm interested in the person who wants to see a band and should be allowed to see them, period, no matter what color they are, what sex they are, what age they are, what economic status they are, nothing. They should be allowed to see bands.

SV: 2 more questions about responses from audiences. One is about your attitude against slam dancing and the other is about the reactions you've been getting to "Suggestion."

Ian: First, as far as the dancing thing goes, the tag anti-slam dancing is a little over the top because, basically, what we're concerned about is that people are not hurting each other and that everybody can enjoy the show and not just the few people who happen to be a little more aggressive than others because it's a drag to see this hole in the middle of the floor because a dozen people are really intent on dancing only their way. It's more a thought about the whole crowd, about the people who don't want to necessarily get into that, who do want to dance and want to come to the front of the stage. We're not anti-dancing. We're totally into dancing. As far as stupid slam-dancing shit goes, there's a huge market that totally supports that kind of thing, really aggressive dance style. There's plenty of bands who love it and more power to them. From our point of view, we're about challenging crowds, confronting ourselves and them with new ideas and if I was a teenager now, I sure as fuck would not be doing a dance that's been going on for 10 years now. In 1981, when I did my first stage dive and all that shit, it was in direct response to the fucking dancing that the teenagers a few years ahead of me had been doing. I'm talking about the pogo, which was '78-79. I was saying fuck that, I'm not going to do that dance, I'm going to do my own dance. And, if I was a teenager now, there's no way I would inherit that dance. But that's just my personal thing about it. As far as us, we just care about our audiences. We don't want them to get hurt. If you don't like that, tough shit. I don't care. If they don't like it, they don't have to come to the show. That's the ultimate punk rock choice. If you don't like that, then leave. It's only 5 bucks, man. It's less than a fucking movie.

SV: How about "Suggestion"?

Ian: A lot of people come and talk about it. It's a subject that seemed to touch a lot of people really deeply and I understand why. It touches me deeply.

SV: Do you find it strange singing it from a female point of view?

Ian: Not at all. Even though it's a female point of view, I think that fear is a human thing and I think that even though I could never understand it in precise terms, I could certainly understand it in the very broad term and, if anything, I feel—I have 3 sisters and many friends who are women and talking to them, having spoken with them and feeling totally frustrated and not knowing what to do, just completely like my back's against the wall, because I'm a fucking man. There's nothing I can do about that. It's not a matter of feeling guilty about it—it's wishing I was a woman so I could experience it to understand it. I have no problem with that because it's something that everyone's going to have to deal with sooner or later and everybody should deal with it if we ever want to try to improve the situation. I don't think we can eradicate it completely from our lives but I have a feeling that the sexual conditioning of this country is directly linked to the nature of rape in this country. The people who think someone is soiled or dirty because they've been raped is a direct reflection of our really twisted outlook on sexuality. We're not allowed to touch our genitals, we're not allowed to even talk about our dicks. It's just total bullshit. Homophobia is rampant. People have got to get real about what's right, what's wrong. They've got to understand that life is a space of time between here and there and people will do what they do and I say more power to anybody who does what they want to do as long as they don't infringe on or hurt other people...

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DIDJITS

PHOTO: MICHELE TAYLOR

3 maniacs on the loose from Champaign, IL. The Didjits have the rock 'n roll rootsniness of Little Richard and Jerry Lee Lewis, the adrenalin rush of MC5 and old-style punk rock and, at least on the part of vocalist/guitarist Rick Sims, the fashion sense of...well, who knows what he'll dig out next—a feather boa, a purple smoking jacket or that lovely pale blue suit he wore a few years ago at the Rat. The Didjits have unleashed 3 albums, "Fizzjob," "Hey Judester" and the new one, "Hornet Pinata," all available on Touch & Go. Rick's brother Brad bashes the drums and Joe Evans, he who appeared gloriously nekkid on the cover of the "Lovesicle" 7", in a tribute to Prince, plays bass. Rick and Brad were interviewed in the luxurious upstairs office at the Middle East...

SV: What is a hornet pinata, anyway?
Brad: It's a pinata filled with hornets. Just imagine these happy little kids blindfolded swinging at this pinata and then hearing this rumble as soon as its split open. It'd kind of be the life of the party.
SV: What kind of a party?
Rick: A bad nightmare birthday party. We went through a lot of names for the album and at the end of it all, we thought it was the most original one and it kind of described the sound of the album, a little bit.
Brad: It was going to be "Mother, Juggs and Speed."
SV: Another flashback to the 70s, like "Evel Kneivel."
Rick: Did you ever see the movie?
SV: The one with George Hamilton? I saw it on TV, once.
Rick: Yeah. They made him to look to be this all-American hero and I remember he kept dragging those boots when he did that jump and his red, white and blue bells on his boots.
SV: You don't hear much about him since he didn't quite make it over Snake River Canyon.
Brad: He's a decrepit old man, now, that's broke and he's just lost medically. He can't get out of bed without help, now.
SV: Isn't his son doing it now, too?
Brad: Yeah, he just jumped at Caesar's Palace and he made it.
SV: Did you find it was harder,or maybe easier, not coming from Chicago, but form central Illinois?
Rick: I think it's better to come from central Illinois. I see so many bands that come from Chicago that just end up looking at other bands from Chicago that are successful or popular and they go, "wow, man, I wish we were like them" and, in turn, end up sounding like them or emulating them. In other words, they don't have their original style. There's such a thing as knowing too much. If you're not familiar with a lot of music or a certain sound, you're not going to go out there and try to emulate it. You'll have more of an original approach. A lot of people say, in reviews for magazines, that Windy City aggregate Didjits. You know, we're not even close to Chicago. We're 3 hours away, and I don't think we even sound like them. I mean, do we sound like Big Black or Naked Raygun?
SV: Actually, on the new album, I think you sound a lot like

The Saints on "Eternally Yours."

Rick: I've never heard the Saints, before, but that probably makes more sense than Big Black and Naked Raygun.

SV: Maybe Naked Raygun, a bit but not entirely. So, you guys were more isolated in terms of being influenced by different bands?

Rick: Well, when we first started, we lived in this town called Sullivan, IL and it was a town of like 5000 people. I didn't know shit about punk or alternative. We heard the Sex Pistols, Clash, Talking Heads and Elvis Costello and that was abvout it. We were basically musical nerds. We didn't know what was hip so we didn't try and jump on every bandwagon that seemed to come along. Like we didn't try to be hardcore, we didn't try to be Sub Pop-ish or anything.

Brad: Yeah, kind of like, 5 years ago, everyone wanted to sound like The Replacements and Soul Asylum and all them, because Twin Tone was the trend.

SV (Paul): Don't you think for awhile, Touch & Go was kind of a trend? You guys are even different from bands like the Butthole Surfers or Scratch Acid.

Rick: Corey, the guy who's in charge of that, he never set out to go, well, Touch & Go has this sound, we want to stick with that. Like he put it, if the band rocks, he likes it. He doesn't go, well, we're looking for bands that kind of sound like the Surfers. If he likes it, he's going to sign it, no matter what style or what path they've chosen.

SV: Tell me about the incident in the Toronto newspaper where they attacked you as being sexist and racist?

Rick: The Toronto Star said that...

Brad: Well, they didn't. The radio station did and that's what the Toronto Star printed, was the radio statements.

SV: The radio station branded you as that?

Brad: Yeah, they would only give us a very late night spot, maybe, on the radio and the newspaper just reported the radio station's side of it.

Rick: The way I read it was it didn't seem like they reporting it, it just seemed to me like they came out and said, at one point in the article, "these sexist and racist..."

Brad: Yeah, and under our picture, it said "Racial mock band...Didjits."

Rick: I had a hard time finding the racism in our music. If it's there, point it out to me and I'll admit it, but I couldn't find anything.

Brad: Well, what's that song about, "Joliet," and it's about a guy who has no life outside of prison so he gets out, blows his wife's head off, so he can go back to being with his big Jewish friend in prison.

Rick: Not exactly, Brad. What happens is he gets out of prison and he's got a "rendezvous with a bitchin' Jew," in other words, his girlfriend. It was just a stupid line. It wasn't, let's cut down the Jewish race, it was just to describe a person. Maybe that was a racist statement, but it wasn't intended and, for Christ's sake, it's just one little error we might make. You shouldn't brand us racist.

SV: A lot of people I think sometimes have a tendency to read into lyrics a lot.

Brad: Plus, it's just a story. If we said honky, everyone would just laugh and chuckle but if you say something else, it's taboo. It's just a story.

SV: Do you people maybe read into things too much?

Brad: Yes.

Rick: Well, what's the difference between writing comedy like National Lampoon, they're always cutting down Jews and all that stuff and what's the difference between writing a story, which is what I do. We write a little story about going from A to B, this guy does this, and arrives at this. Well, on his way from A to B, he happens to run into a Jewish person. Is that racist? No, it's kind of reporting from a third-person standpoint. It's not racism. We're not going down with Jews.

SV: On the new album, there seems to be quite a fixation with cars. Why is that?

Rick: I don't know. It just makes good subject matter. I guess it's just if you're going to make a rock 'n roll song, the lyrics are something I've always had to come up with. It hasn't been, I've got these great lyrics and now if I could only find the music for it. So, I'm thinking, what do people really want to get out of the lyrics. Honestly, I don't have it in me to talk about world problems or anything like that and I'm thinking, well, the best rock 'n roll was made in the 50s, Little Richard, Jerry Lee Lewis and what did they talk about. They talked about getting it on and real superficial stuff, just have a good time. I'm not going to sit here and think I owe myself and people that listen to our music some kind of message, it's just a waste of both our times. They can do that themselves. They can form their own ideas. I'm not saying there's anything wrong with political shit, I mean people can write about love and trees or whatever they want to, it's just what we chose to write about, getting crazy.

Brad: Plus, the truly, good fast cars deserve more than pussies like the Beach Boys whining about them. They deserve a little bit of balls-out music.

SV: So was Jerry Lee Lewis a big inspiration on what you guys do?

Rick: Yeah, he was for me, because he pretty well personifies what, if I was going to go to a rock show, I don't want to see some dude strumming around looking like they're about ready to fall asleep, I want to see some wildman lose control, get crazy and think you've gotten your money's worth. He's still doing it, he's still insane. If I'm going to try to be in rock 'n roll, I'm going to look at what I consider the best at it, which was Little Richard, Jerry Lee Lewis and, I don't know if you can say emulate, but I idolize those guys as the best showmen in rock. It wasn't Elvis. Unfortunately, Elvis was such a puppet. Of course, he didn't start it. He was kind of like, well Little Richard's really good and someone said if we had a white man doing that, we could really make some money. A lot of people like Elvis and he doesn't rock half as much as Little Richard rocked or Jerry Lee Lewis. Those two guys, they kind of have the scummy element, whereas Elvis was kind of a clean-cut, nice guy, ladies man.

SV: Drug addict...

Rick: Well, that's the image of Elvis. But Little Richard, Jerry Lee Lewis, the image they portrayed was pretty much scum, don't let your kids go to see this because it's the devil.

SV: Speaking of images, I guess maybe some of that influences some of the outfits you wear on stage.

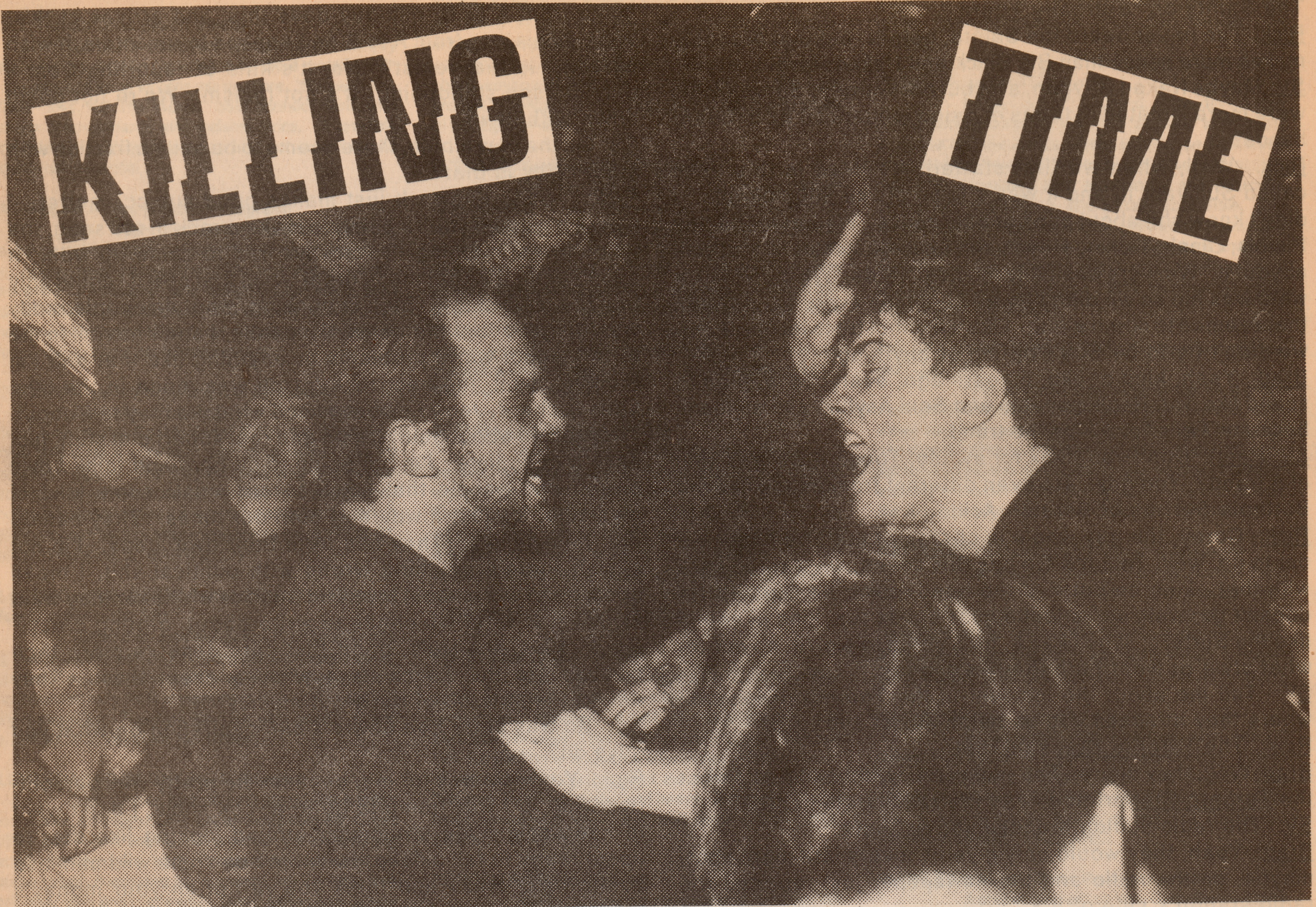
Rick: Yeah, well it always catches people's eyes. You get up there, people see this and it's something they'll take home or they'll walk out of a club and go, "Did you see? He was wearing this boa, man!" (laughter) I like it, too, because it's fun.

I like to do it up right.

Brad: It beats shaving your head and wearing a Token Entry t-shirt, also.

DIDJITS PO Box 2795, Station A, Champaign, IL 61825

KILLING TIME



Killing Time began life as Raw Deal, but a threatened lawsuit by a UK band with the same name necessitated a name-change. Killing Time are one of the best things about New York hardcore, right now. Anthony Comunale packs his vocals with forceful rage and is backed up by the band's muscular style. Their 1988 demo is one of the few demo tapes in the past few years worthy of repeat play and their debut album, "Brightside," is equally potent, combining songs from that demo with newer material. Besides Anthony, Killing Time includes Carl (guitar), Drago (drums) and Alex (bass), who recently replaced Rich. Killing Time were a 5 piece for a time and are looking to again add a second guitarist to beef up the sound. They were interviewed behind the Rat...

SV: Why did Rich leave the band?
Carl: Rich was a guitar player and he didn't want to play bass with us any longer. We tried him out on guitar and he didn't work out, so he just went off and did his own thing. He's playing in a rock band now.
Drago: We just wanted to keep the band a four-piece. He wanted to move to second guitar and get a new bassist and that's not what we wanted back then.
Anthony: We're looking for a second guitarist now, though.
Carl: We asked him to come back as a second guitarist and he didn't want to do it. He got out of hardcore and he's happy to be out of it.
SV: I'm sure you're sick of telling the same old story, but why did you have to change your name from Raw Deal to Killing Time?
Anthony: A band in England named Raw Deal, who are on a much bigger label than we are threatedned to sue us. We had no choice but to change the name. We tried calling it Raw Deal NYC, but our record label didn't want to take the risk. People say the name change didn't hurt us, but I think it did. Without a tour, the album's sold 15,000 in four months but I'm sure we could've sold a couple thousand more without the name change. We even refer to it as Raw Deal.
SV: Are you satisfied with the album's production?
Carl: Yeah, it went well. We weren't that well-prepared to do an album. We had never worked with 24 tracks. We went up there (Normandy Sound) alone, without a producer, and we thought we were just going to knock the thing out. We had a lot of trouble when we started off but the engineer up there was a producer and he helped us out and almost produced the album without really getting paid or credit for it, which is cool. He helped us out.
SV: I noticed that a lot of guitar playing on the album had a bit more of a metallic feel to it than on the demo.

Carl: The demo tape was just us banging away. Over the course of two years, we've progressed.

Anthony: The songs got a little different. They're still getting different. These guys (Carl, Drago and Rich) went from Breakdown to Raw Deal. If they had stayed in Breakdown, they'd be doing the same thing that Killing Time is doing. The songwriting just keeps progressing.

SV: Are the lyrics a group effort?

Anthony: Drago wrote most of them. I'm trying to write a lot more, now. I heard you get more money from the record sales if you write a lot of lyrics. (laughs)

SV: The lyrics seem to take kind of a negative view towards things, especially in songs like "No More Mr. Nice Guy" and "Wall of Hate."

Drago: We were writing that kind of stuff when we first started Raw Deal. All the negativity that's on the record basically came out of that time period, when we weren't doing anything. We weren't going to shows back then. We were just trying to get everything together. A lot of the lyrics people would say are negative have a positive message behind them but people figure because we're not chanting something positive that we're putting everybody and everything down.

Carl: It's the anger and frustration that inspires you to go ahead and put the stuff on paper but we're not necessarily trying to put a negative point of view across. It's just an emotion.

SV: The gig situation in NY is pretty messed up these days, I guess.

Anthony: There's no place to play. CB's is having Wednesday night shows and we're trying to get something there. Rock Hotel isn't really booking anything. There's a lot of small clubs, to play, like ABC No Rio, but no one knows what's going on with those things. It's really hard. For awhile, there were a lot of new bands coming out but no one had any place to play.

SV: Since you guys are from Yonkers, what did you think of that whole situation a few years ago, when some people tried to build a black housing project and some whites objected to it?

Carl: It's still going on, now, but it's tied up in court.

Anthony: The way I look at it is that you've got two sides. You've got people who pay $500,000 for a house and then they're gonna tell you that they're putting low income husing across the street from you. You can understand how both sides feel.

Carl: That might not even be a racial issue, completely. A lot of the people in Yonkers grew up in the Bronx. No matter who moves into these houses, if they're low income houses, they're just going to lower the property value.

Anthony: It's a big controversy.

Carl: Also, to single out one town is kind of strange.

SV: I know. I should talk, especially sinced Boston is such a racially-divided city.

Anthony: Everyplace, now. You know, you get someone from the midweat that moves into Bedford-Stuyvesant and the same thing happens. People don't want the Yuppies in Bed-Stuy or Crown Heights. It's the same thing. A lot of tension, everywhere.

SV: Did you feel the need to progress in order to avoid being too one-dimensional?

Carl: Not at all. We worry more about staying along the same lines because we can go off on a lot of different tangents, a lot of different styles.

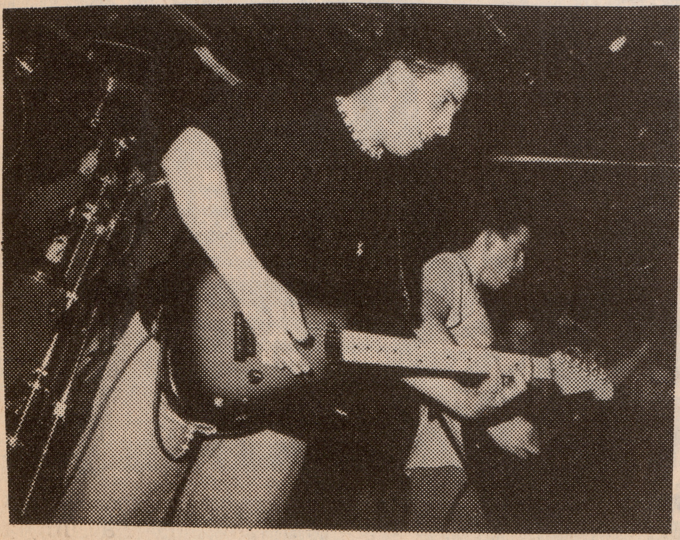
Anthony: If you listen to the Raw Deal demo and then the Killing Time album, it's a little different. The next record's going to be different. You can't help it. It's progression. It's too hard to stay like Raw Deal, as much as kids would like us to. You can't write "Wall of Hate" ten times. You can't have a set full of "No More Mr. Nice Guy." The kids are either going to accept it or not. We're trying to keep the music as powerful as possible and we're writing what we like.

Carl: We try to stay with our style but still have variety. It's allus, but it's different influences, but we're trying not to alienate our old fans.

Drago: Hopefully, people will understand that you can't just stagnate yourself when you're in a band.

SV: Do you think the whole NYHC thing is kind of self-limiting, in a way?

Carl: Definitely. All the old NYHC bands have changed



PHOTOS: BOBBY D.

their style and when an upcoming NYHC band plays that same style, they're labelled as generic.

Anthony: NY is still characterized by a slow, crunchy guitar sound and whenefer an out of state band plays that same style, they get labelled as a NY style HC band. California has their own style, like Bad Religion, a punkish style and a more thrash metal style than anything out of NY. NYHC bands, like Rest In Pieces, us and Icemen, still have that slow, kind of crunchy bite to it, so that's a new NYHC style, I think. It's got more of a metallic crunch.

SV: How would you feel about touring with a metal band, a trend currently being set Sick of It All, who are touring with DRI?

Anthony: Sick of It All's got a lot of thrash and metal kids did that fast stuff. We don't have a lot of thrash.

Carl: Lately, we've been trying to get on some different types of bills. We want to open for some different types of bands, as opposed to always headlining a hardcore show. I don't think we'd ever not play because of the headliner. There are usually other factors that determine whether or not we play...

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SOUNDGARDEN

PHOTO: JOEL ROBINSON

Long hair...loud guitars. That's the best description for Soundgarden. Heavy riffs, primal vocals, a sound that moves 'ya. The band recently completed a tour with Voivod and Faith No More, touring behind their A&M debut, "Louder Than Love." They also have an LP, "Ultramega OK" on SST and the "Screaming Life" and "Fopp" EP's on Sub Pop, which have just been released together on one CD. Collector scum should keep an out for a promo-only live CD called "Louder Than Live" the promo single for "Hands All Over," with a kickass version of "Come Together" on the flip and a bootleg 7" of outtakes from "Ultramega" with 2 more tasty cover versions (Beatles, Sly). In addition to guitarist Kim Thayil, who I interviewed at the Paradise, Soundgarden includes vocalist Chris Cornell, drummer Matt Cameron and bassist Ben Sheppherd, who has just replaced Jason Everman...

SV: I guess you guys had attracted some major-label interest when you were still with Sub Pop. What made you decide to do "Ultramega" with SST?

Kim: I was talking with Greg Ginn and we talked to the guys in Screaming Trees, St. Vitus and Das Damen were hyping our name to Greg and Chuck and I started talking to Chuck and the relationship we had with major labels then was one of a young band. We weren't too interested in getting caught up in a major label at that time. We really wanted to establish our audience. We figured by touring, making records, working with companies, learning more about what they do as far as distribution and promotion and what kind of deals happen, then we could go better-prepared into negotiations with a major label and we would have a little bit more negotiating power having established an audience and a following, already. So that was the goal, really.

SV: The production on "Ultramega" is a lot different from "Screaming Life" and "Louder Than Love."

Kim: Yeah, we're very unhappy with the production of the SST release. It's very thin. The drums aren't big and booming and the guitars aren't really heavy. There's a certain bottom-end, low to mid to bottom that's missing. Very compressed. It was frustrating. We talked about remixing it a number of times with Jack Endino. We really haven't had the time but, still, it's a project I'd like to involve myself in. For some reason, people ended up liking it, it sold really well, but it's still disappointing for us because it could have been a more successful record, we believe, had it sounded like we wanted it to sound.

SV: Now that you're with a major label, do you find your audience is changing, at all?

Kim: A little bit. We're getting more of the metal kids. As your audience grows, there's only so many art-student, record collector punk rock types that can sustain sales of a record up to 50, 60, 70 thousand. You have your Sonic Youth, which can appeal to another crowd or the Bad Brains, who pick up metal kids. Husker Du sold 90 to 95,000 for "Flip Your Wig," then when they're on a major label, they didn't do much more.

SV: Yeah, and I'm wondering if the major label is willing to settle for a somewhat finite total or they expect you to alter your sound to expand the audience.

Kim: Oh, no, they haven't expected us to alter our sound. They figure it will grow, that it's a long-term project and if the metal kids heard it, they'd like it. We're a young band, it takes awhile for that to get around, the record and live shows. It'll eventually happen. They may or may not like it. It might not be fast enough.

SV: The whole Sub Pop thing seems to be growing a lot and putting a lot of attention on a certain type of Seattle band. Do you think that's helping or hindering the other Seattle bands that don't necessarily fall into that style?

Kim: Well, I think it helps because, ultimately, a major label will hear a band like Mudhoney or Tad and when they think about signing a band, attention's drawn to Seatle and we've already had people who've come to Seattle because they've heard about Green River and Soundgarden and Mudhoney and they come there and they start to check out other bands like Mother Love Bone, Crisis Party, who have signed with Metal Blade. They come here to hear this really good hard rock and punk rock with this metal sort of edge thing in Seattle and what they hear and listen for are bands they could pretty much find in Los Angeles, for the most part, but, it's like, Seattle had this great heavy thing so let's check it out. But they don't go check out the Sub Pop bands, they go check out the other bands, so it is helping and bands like The Posies and Young Fresh Fellows, they get attention, too. Look at Seattle, you've got Beat Happening and Girl Trouble, Screaming Trees, Mudhoney, Tad and Nirvana, Young Fresh Fellows and The Posies and it definitely helps. And our success has really aided at the success of all the other bands.

SV: It seems to shift from city to city every few years. Minneapolis, Athens, Austin. And the thing with Seattle, also, is it caught on overseas before it really caught on in the US. Why do you think that was?

Kim: The British press connections with K and Calvin Johnson and Bruce Pavitt and Sub Pop. Mudhoney toured there with Sonic Youth. It really worked out for Sub Pop more than it did for us. Our record was not licensed in Europe by Sub Pop because they're waiting for the price to go up on our licensing as we became more popular. They licensed Mudhoney and these other bands to Glitterhouse so they can get it at domestic prices in Europe and that's a big stake there. However, they can only get our Sub Pop stuff as an import.

SV: But do you think the attention will continue to be focused on Seattle or will it eventually move on to another city?

Kim: Yeah, it's this magic ball, this little satellite that drops on some unknown place that's not LA to find this indigenous culture that isn't at all attached to the music industry. It's quaint and provincial. That'll always happen. However, Athens generated a couple of good bands—REM, B-52's, Pylon. Minneapolis managed to have Replacements, Husker Du, Soul Asylum.

SV: Prince...

Kim: Yeah, Prince. People say the Minneapolis scene, meaning, to me, Husker, Replacements, Otto's Chemical Lounge. To the major labels, the attention focused on Minneapolis meant "Ah, Prince."

SV: I read where you said that the labels came to Seattle and discovered Queensryche, instead.

Kim: I know, exactly, or Metal Church, who are a very good band. This is what happens. A&R people aren't record collectors, by and large. They don't have a clue. I do think Seattle is still going and it can sustain itself with the number of acts that are still gaining in popularity. Nirvana is yet to really completely happen and have people become aware of them. Then Mudhoney and Tad, these bands are just growing. So it hasn't stopped, yet. Screaming Trees are talking to a couple of major labels. So it's going to roll a little bit longer than it did in Athens or Austin. Austin died when all those RCP skate punk bands broke up, like the Big Boys. The Butthole Surfers are the only ones who survived. That was a scene. But they go to Austin and they find Charlie Sexton. Austin—Big Boys, Dicks, MDC, Butthole Surfers. No—Stevie Ray Vaughan.

SV: "Big Dumb Sex" is pretty obviously tongue-in-cheek.

Kim: Yeah, we've gotten so much shit about it. We thought we'd get some shit for it, because people wouldn't pick up on it.

SV: Yeah, I was wondering if the audience gets it or, also, some people criticize you and don't see the irony in it or say "these guys are a bunch of sexist pigs."

Kim: Gee, sexist pigs. It's like, what band whose bus contains lots of beer and no drugs, no girls, generally. Our manager is our singer's girlfriend, so it's kind of ironic to say "sexist pigs." We're pretty unexploitative when it comes to that. We're not in rock to get laid or fucked up.

SV: Where did the idea for "Full On Kevin's Mom" come from?

Kim: Oh, that's a semi-biographical piece. It's about a friend of Chris's and another friend of Chris's and one freind of Chris's was proposed to by the other friend's mother and so Chris and this other guy were sitting around, one day, just kind of reminiscing and talking about shit and getting drunk and someone brought up this situation back when they were in high school and the guy said "Oh, yeah, full on Kevin's mom" and it's the kind of term that stuck in Chris's mind so he wrote the song about it. Before we recorded it, he asked if the other party would mind and they didn't, so...

SV: Lately, you guys have been downplaying the 70s influences in your sound, like saying you didn't listen to Led Zeppelin much when you were growing up.

Kim: Well, that was true. My friends were really into Led Zeppelin and Black Sabbath and Blue Oyster Cult when they were growing up. They'd get stoned and listen to that. I didn't like getting stoned and I didn't like the high vocals of Robert Plant. I always thought Black Sabbath had really cool riffs, like "Sweet Leaf" or "War Pigs" and then the sound would degenrate towards other things. They'd never get that hook. "Hunted Down," we had that hook in that riff and they'd do something else and go back to the riff.

SV: They try to be progressive and it ends up self-indulgent.

Kim: I was really into Kiss and Aerosmith in my early years of high school. My ending years in high school, I was into the Stooges and MC5. This is a story that's gone around Seattle—I traded BeBop Deluxe "Modern Music" to Bruce Pavitt for Iggy & The Stooges' "Raw Power" when I was 16 and he thought it was obnoxious. He was into progressive stuff, then. He'd come in and I'd play a Ramones record over his house when I'm visiting and he'd say take this shit off.

SV: So, basically, you and a lot of the other bands were just taking the elements of what you liked and did away with the excess.

Kim: Yeah, well, the thing is, while we were doing it, if you heard the early demos, it's kind of progressive, not like Rush, but we were listening to a lot of Wire, Killing Joke, Joy Division and Bauhaus and, at the same time, we were listening to the Big Boys and Meat Puppets, so we started writing songs, like on Meat Puppets II and the Wire albums, there's a certain element that really struck me as being powerful.

SV: Oh, yeah, "Mercy" is incredibly powerful.

Kim: Or "154" is an amazing album. They had this dynamic. Big Black, no matter how often they tried to give themselves credence by tipping the hat to Wire, they didn't come anywhere near Wire. Big Black was one of the most undynamic bands I'd ever heard. I mean, I thought the Ramones were kind of undynamic, but at least they were kind of funny and had some cool melodies. When I first heard Big Black, I thought, what a cool sound. But by the time you're to side two, it's like, there's no inspiration here, let's read the guy's lyrics. Read Steve Albini's essays, but the music, you could turn it off after a few songs. It was not dynamic and they totally missed the most important element of Wire. And there's another element—this estrogen element. People talk about tesosterone rock. There's estrogen rock. It's something you'll find in Velvet Underground and Young Marble Giants, in Wire, Sonic Youth. It's this sort of minor-key melancholy sublimity. Almost like feverish and rainy-day melancholy. It creates this thing that's powerful and sublime.

SV: It's sort of something that builds up. You're not entirely congnizant of it, but it's under there.

Kim: It's estrogen. Meat Puppets' second album was that way, too. It's estrogen rock. It's two elements in everyone and no one notices unless they're junkies. It's dynamic estrogen rock. And that's the kind of stuff we were working on. And we started writing songs that we thought were powerful and heavy and dynamic and we had jam parts and explosive parts and bring it down and people loved it live. It wasn't just like headbanging the whole time. And people started saying we sounded like Budgie, that Chris sounds like Robert Plant, that I sound like Jimmy Page. They say these weird thing. We had one guy who said, "wow, you have a funk bass player, a jazz drummer, a guitarist like Eric Clapton, a singer like Jim Morrison and you put it all together and it sounds like Black Sabbath." So I started listening to Sabbath, the Led Zeppelin records, about 5 years ago and go, wow, Zeppelin had that, they were totally dynamic.

SV: But you liked it for different reasons than they did when they were growing up. To them, it was just good partying music. You realized there was more to them than just that.

Kim: Yeah, and it's also sublime. It's incredibly powerful and it has tesosterone elements, but it has tons of estrogen all over it. And I really had never noticed it before. So we're not trying to downplay it as much as trying to emphasize that the band wasn't just this kegger band that listened to Zeppelin, dude, like party. Actually, Hiro was into was into things like Pylon, B-52's, Ramones and he was also into a lot of Larry Coryell and the Grateful Dead. His hero was a mandolin player and he started playing bass before the band was formed. Matt's a total jazz-head and Chris didn't listen to much Zeppelin or Kiss. He actually listened to Rush. When we met, he was listening to a lot of Elvis Costello, Killing Joke, a lot of ska stuff. We just ended up sounding like that.

SV: There's a definite sound in your city. Do you think a lot of the bands are copying each other?

Kim: A handful of bands are definitely working it. And all the bands are the biggest fans of all the other bands. Green River's doing one thing...Fucking Boston rags, and this is a pet peeve about rags like Forced Exposure and a lot of the Boston rags—Green River—The Stooges. "Rehab Doll," their best album. It's understood in Seattle and understood among all the people in Green River that "Rehab Doll" is not their best album, it's "Dry As A Bone" and they do not sound like The Stooges. How can they say that?

SV: They always say the latest one's the best one because they don't compare it to the other ones.

Kim: How can some of these magazines in Boston, not Suburban Voice, but other ones write articles or contribute to Spin saying, "'Rehab Doll'—it defined a genre." No no no, "Rehab Doll" defined nothing.

SV: I also noticed that everyone in Seattle seemed to do "Swallow My Pride" at one point.

Kim: We're the ones that started that and the reason was to show our favorite Green River songs were ones that Steve Turner and Mark Arm wrote and Steve Tuner left Green River prior to "Dry As A Bone," right after the first album, and I liked Steve as a guitarist a lot so we thought it'd be a tip of the hat and we thought we could do it better than them, anyway. So they'd come to the show and go, oh, you're messing it up. So we did it—then Bruce thought, yeah, have a bunch of people cover "Swallow My Pride," make it the "Louie Louie" of the 80s.

SV: Well, "Louie Louie" had its origins in Seattle, with the Kingsmen and the Raiders. So, yeah, that's what Sub Pop should do—have an album with all the different versions.

Kim: Remember, Green River was not the Stooges. They never even approximated the Stooges. Listen to a Stooges record. Green River were the Dead Boys. Mark's voice is more Stiv Bators than Iggy Pop.

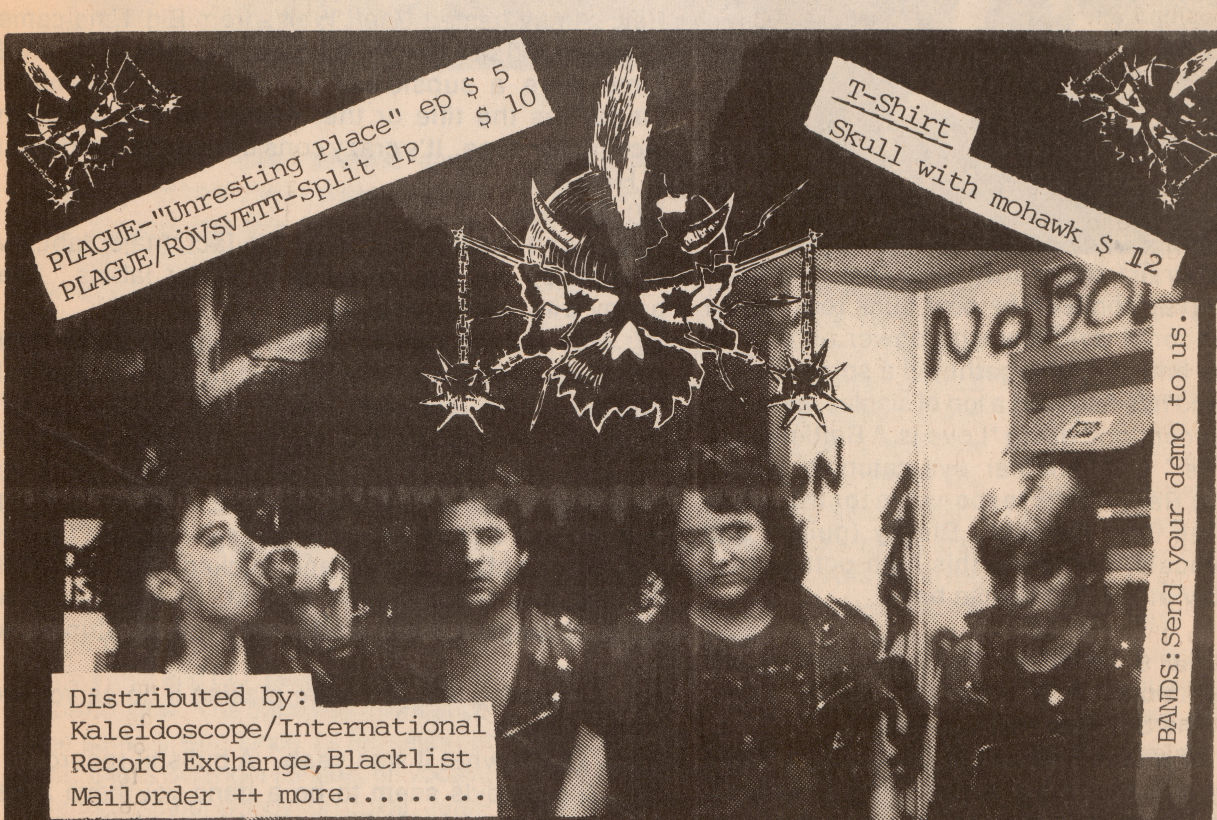
SV: Well, that's because a lot of the writers don't know punk rock. They don't have that background.

Kim: There are so many critics and reviewers that know almost nothing and, not to rag on anyone in particular, but Forced Exposure was one of my favorite magazines until they started saying that stuff about Seattle bands that were coming on. At one point, you're part of the vanguard of new sounds and then, all of a sudden, you're part of the thermidor that is a prophylactic to any progression in music. Just like when punk rock came out, all the die-hard rock dudes went "Urrgh!" It's like how long can you carry a flag for the Sex Pistols or Wire or even Minor Threat. I mean Ian MacKaye won't even carry a Minor Threat flag. Fugazi's an example of an incredibly dynamic band.

SV: Anything else?

Kim: Just that there are a lot of good bands in Seattle and I know that there are a lot of old schoolers from the great old Homestead days who can't deal with it but Sub Pop has a better catalog than anything Homestead has in the past 4 years. They're doing well, these bands are all very different, they have talented singers and musicians and I think Seattle can sustain itself for at least a couple more years off the success of these bands...

PHOTO: MICHELE TAYLOR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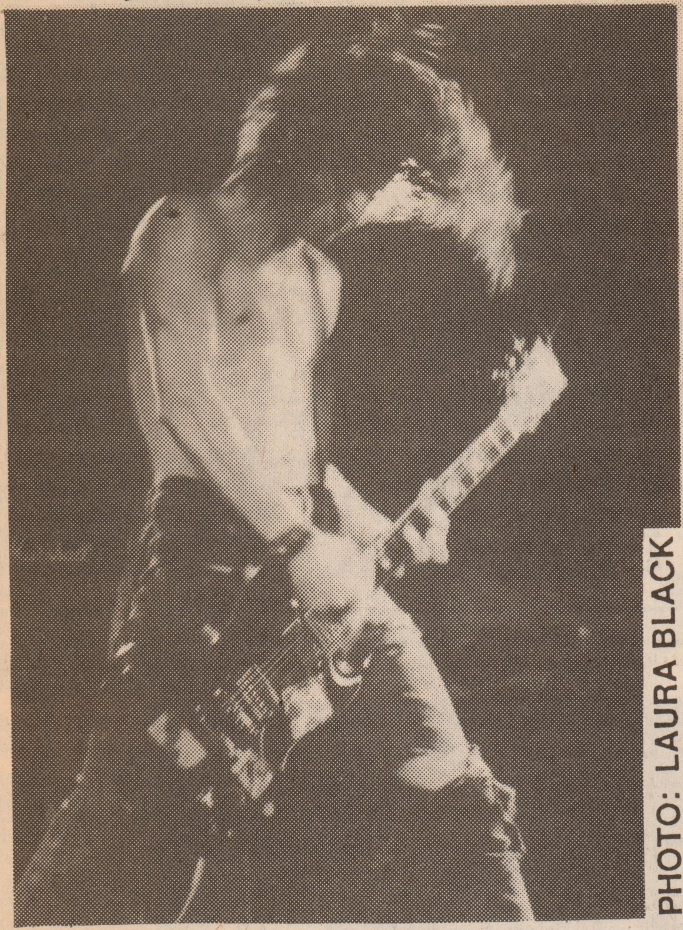

PHOTO: LAURA BLACK

From Australia come the Hard-Ons, 3 crazed young men who play some of the best punk rock on the planet. Their records overflow with power as well as catchy melodies and it's put together in a spirited combination. The band has released a ton of singles and a few LP's, the most recent one being "Love Is A Battlefield of Wounded Hearts," with another eye-catching sleeve drawn by bassist Ray, who is responsible for the colorful designs on all their records. Blacky (guitar) and Keish (drums/vocals) round out this high-octane trio. I interviewed Ray at the Rat awhile back.

SV: It seems like a lot of the Australian bands are definitely influenced by a lot American bands, especially MC5 and The Stooges. Why is that?

Ray: Because of a legacy left by a band called Radio Birdman. They influenced the whole thing in Sydney, which is where we come. from. Melbourne was influenced more by the Birthday Party, who were a seminal punk rock band but Sydney was more influenced by Radio Birdman, MC5, Alice Cooper, Blue Oyster Cult, The Stooges and The Ramones. We took inspiration from them.

SV: I know that Rob Younger from Radio Birdman produced one of your earlier albums.

Ray: Yeah, the lead singer. He's in the New Christs, now.

SV: Yeah. Your covers are very interesting and colorful. Where do you get the ideas for them from.

Ray: I get them from daydreaming a lot. For "Love Is A Battlefield Of Wounderd Hearts," that was a collage of all different drawings all mixed into one. It's like doodles. When you doodle without any intention to draw something solid, that's waht comes out. I find my most interesting artwork comes when I turn on my radio really loud and I start doodling away with no real intention of drawing anything.

SV: Did you ever get any shit for the "White Folks Suck" sleeve?

Ray: Yeah, we did, but it doesn't really matter.

SV: The other one I read a few comments about was the one for "Girl In The Sweater."

Ray: We saw it as a parody of heavy metal record covers. Naked girls, men with swords, guitars going through bodies and things like that. I thought it was funny. A lot of people couldn't see the satire behind it, which has got nothing to do with us. I can't see censoring our own artwork for that.

SV: How did you get the deal with Big Time in the US and why did you have to censor the cover (In Australia, the LP was called "Smell My Finger," with a drawing of Granny picking her nose))

Ray: A guy named Geoff Weiss from Big Time came to Australia and saw us and snapped us up. but RCA, who Big Time were a subsidiary of, didn't want "Smell My Finger" as the title or the artwork of the old woman picking her nose. It's crazy considering the band's name is Hard-Ons.

SV: Strange.

Ray: Yeah, we find it strange. In fact, major labels are strange so we stay away from major labels. We're happy with Taang, anyway.

SV: How did the split EP with the Stupids come about?

Ray: We toured with the Stupids in 1988 in Australia. We did a one tour with The Stupids. They came to Australia, we paid for the air-fare because at that time we were crawling in money so we played some good shows with them and while we were in the middle of the tour, we had a couple of days left, so we booked a studio and, with no plans, went in and mucked about and all that bullshit was the outcome of that, which wasn't very good. None of us really liked it, not even the Stupids liked it.

SV: It sounded like you were making it up as you went along, almost.

Ray: That's what it was,yeah. A bullshit record.

SV: The Stupids seem to be a band you have a lot in common with, though, in terms of you both have a very Americanized sound and you don't take yourselves too seriously.

Ray: I agree that The Stupids have a very Americanized style. I think it comes across that way because they deliberately set out to get away from bands like GBH and Discharge and other English hardcore or punk bands.

They were the first band to sound like that. In my opinion , we sound very Australian, in a way. And if being Australian means sounding slightly American then, yeah, we're slightly American.

SV: It seems like there are a lot of pop bands from Australia, like the Hoodoo Gurus and INXS that seemed to be really hyped a lot a few years ago. Do you think that was overstated at all?

Ray: Yes, because there were a lot of underground Australian bands that the readers of magazines like Suburban Voice will never ever get to see. It's not a slag-off of Suburban Voice, but, being an American magazine, the American readers wouldn't know a lot of the underground bands, bands that haven't recorded, yet.

SV: That's true with a lot or countries, who have good underground scenes.

Ray: Sydney's got a lot of fantastic bands. I think the problem is that there are no venues to play anymore. Because there are no venues to play, they find it harder to connect themselves onto independent labels. Because if they don't play, they don't get recognition, if they don't get recognition, independent labels aren't really willing to touch them, because, as you know, independent labels have to look out for their own interest, as well.

SV: There seem to be some independent labels that do really well, like Waterfront, Au Go Go...

Ray: Citadel. They're the big three. I'm biased, but I'd say Waterfront are the best one. They seem to have the knack of picking bands that I like, anyway.

SV: How did the US tour go last year?

Ray: That was really fun, but it was a last minute organization so a lot of the gigs were poorly organized and poorly advertised. We played some places where they couldn't even advertise the name. But the good thing that came out of that was we made really good friends with Bullet LaVolta. Touring with them was really good. They looked after us, and we used their van and their gear. If it wasn't for them, we would have been in big shit. (talk about how they have to satisfy 3 record labels, Taang, Waterfront and Vinyl Solution by constantly touring, and how they don't have a permanent place to live becuae of being on the road so much). None of us are rich and we don't make money from this, but I wouldn't swap this for anything else in the world...

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THE FLUID

Yes, The Fluid are on Sub Pop. But they're not from Seattle, they're from Denver, home of the Broncos, and their origins are in the hardcore scene from such bands as The Frantix and White Trash. They've released 3 LP's, and the new EP "Glue." There's also a recent 7" not on the LP. Their sound draws from 60s and 70s influences, hard-rocking, with a pop and garage sensibility, if I can be allowed pigeonholing license. The band consists of John Robinson (vocals), Garrett Shavlik (drums), Matt Bischoff (bass), James Clower (guitar) and Rick Kulwicki (guitar). They were interviewed at TT the Bear's...

SV: The new EP by produced by Butch Vig and the production seems a lot livelier than your previous stuff. Was that the intent and are you happier with the production this time?
Garrett: We weren't specifically intending it to be different or anything. It's just that we're getting better at materializing the same ideas we've had all along. I'm very happy with it.
John: Yeah, the production's a lot better. It is louder-sounding and that's what we've always tried to go for that.
Garrett: It just worked a lot better this time. Not to credit Jack Endino at all, because we love working with him and we think he's done a good job with us, so far, too but Butch got it really down well.
SV: Yeah, Butch seems to be producing a lot of different bands, lately.
Garrett: He does a lot of different stuff. He does rap, he's been doing Chinese pop music, all kinds of stuff. These Chinese guys would come in with these pop songs and they would overdub Chinese lyrics over it. He said it was real difficult for him to do it because it would be like, "go back to where it says (intelligible Chinese words)."
SV: Okay, the inevitable Sub Pop question. Do you think people are quick to pin a label on you or expect a certain sound out of you because you are on Sub Pop?
John: Yeah, people are very quick to pin a label and then they see us and the label is crushed.
Garrett: All the people that are aware of what we're like, live and our records, they say that we're not like the rest of them and we're not. We appreciate the comment and we don't do anything to try to be like those other bands. We come from a different thing, really. But, yeah, more than a positive reaction, lately, there's been sort of a negative reaction. It's like, oh, another Sub Pop band.
SV: Yeah, and the funny thing is you guys had albums before you were on Sub Pop. How did you guys end up getting on Glitterhouse, anyway?
John: This guy that plays in a band that was on Glitterhouse came to Colorado. He's a real good computer worker and some company hired him to come to Colorado from West Germany to fix their computers and he saw a gig in Denver and he had heard of us and he said "Rhinehart at Glitterhouse would really love you guys" and so we sent him some stuff and he released "Punch & Judy" over there as an import and then he put up the money for "Clear Black Paper" and released that, also.
SV: The import's been hard to find. Do you or Sub Pop ever plan to reissue "Punch & Judy" in the US?
Garrett: Sub Pop's going to put it out this year. They're talking to the guy who has the master tapes of it, whose our old friend in Denver.
SV: You guys started out playing in hardcore bands. Did you find it was a logical progression to go from playing hardcore to what you're playing now or did you just want to do something different?
Garrett: Yeah, it was a logical progression. It was really fun for the time but that time had passed and it was time to do something else. Both bands were self-destructed, physically and equipment-wise and everything else, creatively, so both bands were in limbo for awhile, White Trash and The Frantix and we said let's get some other people together and try something different. So we started jamming and writing songs and we went through a whole slew of different singers.
SV: When did you start playing together?
Garrett: '84 or '85.
John: We started in April of '85.
Garrett: Right, with the lineup now, but Rick, Matt and I were

jamming together, just writing rock 'n roll as opposed to hardcore for awhile before that. Then we got James, who played in a hardcore band with me and Matt and he took up second guitar and then we got John on vocals and then The Fluid started.

SV: A lot of people are still flying the hardcore flag. Do you think that's sort of a dead issue at this point?

Garrett: I think probably 85% of it's a dead issue. I think, yeah, there's still some good hardcore out there but I think, as a format, it's changed, it's driven itself into the ground pretty well.

SV: Another inevitable question with Sub Pop bands is they bring up the same influences, MC5 and The Stooges but your influences seem to be more 60s influenced—The Who, The Troggs, The Stones—I hear that in your sound a lot more.

Garrett: Well, everybody in the band has different influences when we were growing up like Cooper, Patti Smith, and Ted Nugent, even, that era of rock. When we came out, people were saying we sounded a lot like the MC5 and none of us had ever really listened to them before. I'd heard of them, but I'd never listened to them. They weren't like a big influence when we started out. Maybe The Stooges, that's a big one with everybody in the band.

John: The Stooges and The Stones. All the other stuff that we've been compared to frequently is stuff that hasn't really been influences for us. It's like, yeah, we do sound a bit like the MC5, but they weren't an influence on us. There's only so many things you can do with straightforward rock 'n roll. You oftentimes happen to sound like a lot of different things that you've never heard before.

SV: What have you been writing some of your lyrics about, lately?

John: They sort of vary from being kind of silly things, like one of our new songs, "Pretty Mouse" is written from the perspective of inside a mouse hole, a happy little mouse with his mouse spouse and it's real silly stuff. From that to some things where I feel like I'm contributing to some kind of social responsibility with what I'm saying. I definitely feel some sort of responsibility to say something that maybe someone can grab onto and learn something from or awaken themselves to some particular topic on. I like to do that but I don't like to just come straight out and say, oh, what's going on El Salvador sucks, blah blah blah, here's why. If I have something to say about it, I like to disguise it just so the person who's sitting there listening to the song can get that out of it if they like the song enough and really want to know what it's saying, then there's many different levels of information that can be gotten off of it. On our new record, "Wasted Times" is a song that's kind of like that. It has something to do with people just sort of sitting around, being real apathetic and continually bitching about the things that they dislike but not doing anything to change it, either individually or collectively.

SV: Do you think music can act as a motivating force to get people to snap out of that apathy at all?

John: I think it can just because that's the experience I had as a child. My whole consciousness changed completely when I got into certain types of music. Certainly punk rock did it for me, but also early Bowie records and stuff. I became a spiritual person, in essence, and that was coupled with what I was listening to, at the time because, these days, I consider myself to be a very spiritual person. Some of those things I probably wouldn't have come up with when I came up with it if it hadn't been for certain records.

SV: Spiritual in what way?

John: I've dabbled with a lot of different things. Paganism and Buddhism and Jesus. I've certainly learned something from him but despise the Christian religion as a whole. I'm really disgusted by it but there's a lot of good things to be gotten out of what the man said. I'm a strong believer in creating your own reality, what you set forth in mental thought and physical action, certainly what you get back. There's a lot of different areas in which I feel I kind of apply a spritual nature to.all of what's going on, but it's kind of hard to define, in a way. I believe that you should learn from whatever religions, learn maybe one thing, get out of them what you can, get out of them and go with that. Each person should have their own religion. Figure out what works for you and do that. It doesn't need to be labelled. The Christian religion has gotten so compartmentalized.

SV: And they're all fighting each other all the time over who's more righteous than someone else.

John: Yeah and there's so much fallacy involved with it anyway. It's like they're saying the most evil thing you can do is meditate. God forbid you meditate, it's going to open you up to Satan or whatnot and that's such bullshit. One of the things that Jesus Christ taught was meditation. They don't have any idea what the man's talking about. But that's all stuff that shouldn't necessarily come forth in the context of a band interview, but I like to try to add elements of what I believe as a person into what I write for the band. As far as speaking for the band, that's not something I like to include so much

SV: We'll make a note that this is John's personal opinion and may not apply to other people. Let's see, we've talked about Sub Pop and influences, so, how about those Bronocs? When are they going to finally win the Super Bowl?

John: Sports is out of my league, sorry to say. I like to see the Broncos lose, to tell you the truth. Everybody around Denver gets so glum when the Broncos lose, all these sad, long faces. It makes me happy to see everybody get so bummed out about it.

SV: Well, I mean, what else is there to look forward toin Denver besides the Broncos?

Garrett: Spring.

John: Yeah, we look forward to spring in a big way.

Garrett: We look forward to touring.

SV: So you can get out of Denver, right?

Garrett: No, it's a great place to be, actually. I won't slag on Denver.

John: You can leave all the Denver slagging to me. I dislike it, but I'm the only one in the band that's not from there.

SV: Where are you from, originally?

John: A little bit south of Houston. So it's not home to me. I don't know where home is yet, but Denver doesn't do it for me.

SV: How'd you end up in Denver?

John: My dad lived in Boulder when I was about 9 on, so I'd visit him up there and ended up spending a year there when I was 16 and met most of the guys in the band that year and moved back after I graduated high school.

SV: Anything to add?

Garrett: Heaven help us all...

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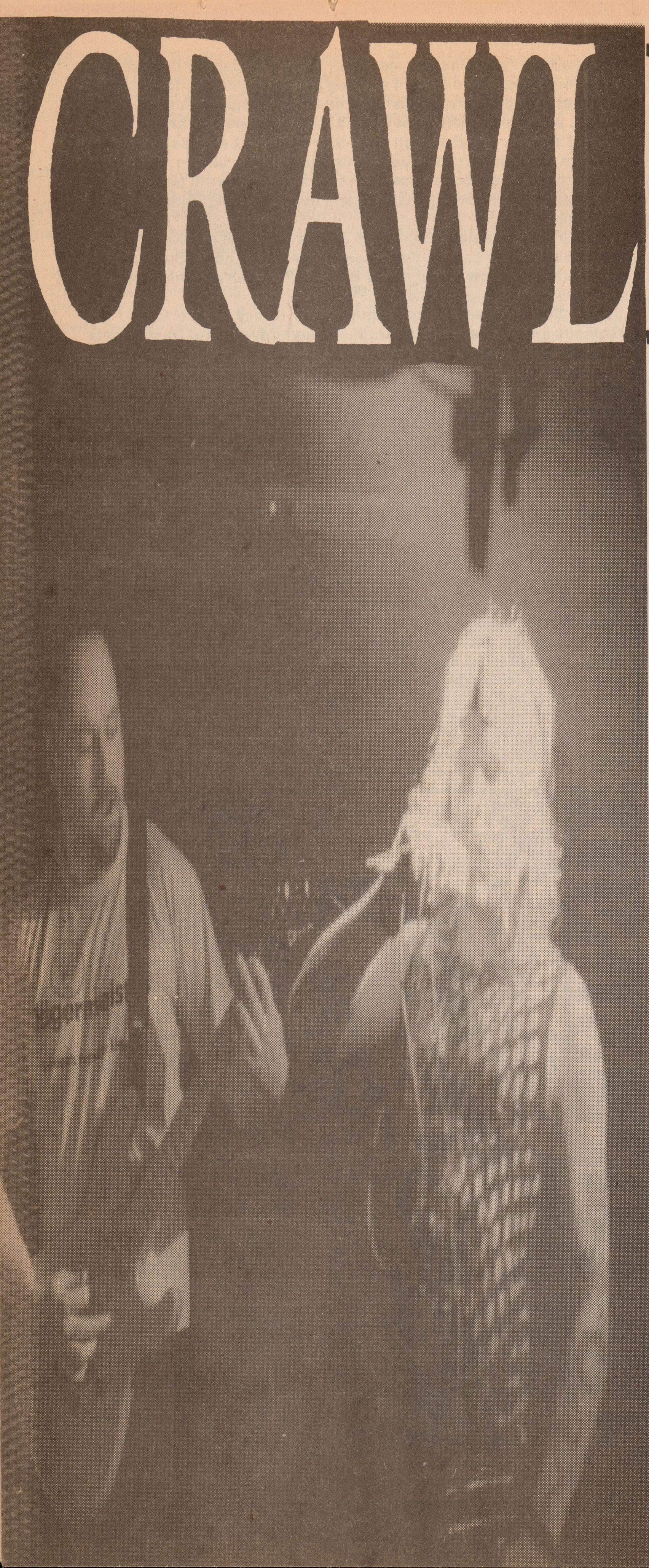

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LIFE FLOWS LIKE WARM WINE
LIFE FLOWS WITHOUT RHYME OR REASON
CAN'T STAND THE IDEA
OF STANDING ALONE
WITHOUT THE MOB,
WHO'LL THROW THE STONE?
IN THE TRENCHES,
IN THE NEIGHBORHOOD
STAND ON YOUR OWN
WHERE ARMIES HAVE STOOD
TURN THE FUTURE
FROM DARK TO LIGHT
WITHOUT AN ENEMY,
WHO WILL YOU FIGHT?

RECORDED AT CBGB, JUNE 1990

Crawlpappy was started in 1988 by Vocalist Brian Childers and Mike Kirkland (Prong). Soon after the band's formation, Rick Roy (guitar) joined. After numerous lineup changes, the beer guzzlin' 'Pappys recorded an EP for Blackout! Records with the lineup of Brian, Rick, Alan Peters (ex-Agnostic Front) and Steve (Alice Donut). The EP is out now and available from: Blackout! Records, PO Box 544, Yonkers, NY 10710. Vinyl and cassette are $6 ppd, the CD is $8 ppd. (Overseas, add $4 for airmail or $2 sea)

SHEER TERROR

PHOTOS: RICH UNHOCH

Sheer Terror...sheer rage, sheer hatred, sheer hilarity. Sheer hilarity, you say? Just read the interview with these NY terrors as they *dis* just about everyone and everything in sight. Granted, some of the attitudes towards certain issues show the incisiveness of Archie Bunker. and I don't agree with all of their opinions. This raw, aggressive hardcore band have released one album, "Just Can't Hate Enough," on Germany's Starving Missile Records (with a US pressing planned on Blackout), a live 7", appeared on the "Where The Wild Things Are" compilation and, of course, are included on the wonderful 7" you get with this issue (aren't we so kind!). I interviewed Paul (vocals), Jason (drums) and Mike (bass, ex-Ludichrist) in someone's cramped car behind the Rat...

SV: How come your album came out in Germany and never got a US release?

Paul: Because nobody in America had the balls to put it out. Everybody wanted safe garbage, fucking Sick of It All-kind of hardcore and stuff like that. They don't want to take any frigging chances. According to them, we were too honest, whatever the fuck that's supposed to mean, because if we didn't like something, we would say we didn't like something rather than just kiss their asses and really try to get a big record deal.

SV: You mean in terms of what they were offering you or what you had to say in the lyrics?

Paul: A little bit of both. I admit I am a loudmouth a good part of the time and I like to yell and if I don't like something, I'll make it known, whether anybody wants to know or not. But, I guess they didn't like that too much because we're not the big, "oh, let's get together and have a good time and mosh it up for unity" and all this other crap.

SV: They (In-Effect) promote bands like Sick of It All and Killing Time as being street-level type bands.

Paul: Yeah, and that's another thing, too.

SV: You come from the same area as those guys, right?

Paul: Yeah, and there's two things. Like these kids from the streets—from the streets nothing, they live with their folks. Who cares about the fuckin' streets. I ain't no bum, I ain't a hobo, I don't live on the streets.

Mike: Don't forget the streets.

Paul: Yeah, don't forget the struggle. Ahh, forget about it? I don't even want to know about it. It's ridiculous. What the fuck are they talking about, all this street shit. Old school, new school crap.

Jason: They struggle to get allowances and they tour and they come back and they get their mother's house.

Paul: (mockingly) We're fighting for our liberty, we're fighting for our freedom. What are you fucking fighting. Shut the hell up! What are you talking about?

SV: The Lower East Side Crew.

Mike: Back in the days, right Paul?

Paul: I used to hang out there years ago, back in '81, back in the days, me and Judge used to go around beating people up from Boston. You go to A7, just hang out and drink beers and then it turned into a bunch of little kids drinking Pepsi.

SV: Yeah, that's what I hear from people in NY who've been around for awhile say it's gotten ridiculous, just a bunch of kids from the suburbs.

Paul: Well, right now there's nothing. That whole Lower East Side crew didn't last through it all. So much for unity. Now the Lower East Side is like glam fags and crack addicts and weirdos and shit.

SV: They're trying to gentrify it, too.

Paul: Yeah, well sure. Maybe they're putting out a couple of people who've been down there all their lives but at least the rich people are trying to clean the place up. I mean that place could use a good scrubdown with some Ajax. I don't know why these people would write songs about it. It's a fucking shithole. It was a place that had a couple of clubs down there...you'd hang out, you'd drink but I don't know why everyone makes such a big stink about it, like those assholes in Judge, I don't know what the fuck they're talking about. I mean, how old's Porcelly? Early 20s? Most of these kids are from Connecticut and they're talking about "back in the days, hanging out on the Lower East Side," and say that was in like 1982, so that was 8 years ago, that means he was 14. Do you really think his mother was letting his safe home in Connecticut to hang out on the Lower East Side?

SV: Probably not.

Paul: Exactly. It's like, who the fuck are you kidding? It's funny. It's become a parody of itself.

SV: What inspires the hatred and rage in your songs?

Paul: Everyday life, really. It's a very easy emotion to bring about in someone and if you can find a way to channel it out or use it to your advantage, which is what I'm trying to do, fine, but I don't try to let it take over my life or anything. I just try to get on with my life and do what I have to do to succeed or get by and whatever shit I run into, and I run into a lot of shit—I don't know if it's my luck, my family's luck or somebody upstairs hates me—and that's what I write about. I could write a happy song but I don't think hardcore should be too happy.

SV: So that's probably why you're down on a lot of the newer bands that are trying to present more of a positive look.

Paul: Yeah, positive look but all they're talking about is beating everybody up or whatever.

Mike: Which ain't positive....

Paul: "Bring it down with this hammer I've got..." What's this kid got, a ball-peen with him or something. Yeah, fine, you don't want to drink ,you don't want to do drugs, you don't want to eat meat, fine and dandy, I don't care. Do whatever the hell you want.

Mike: Everybody says Paul's a psycho. He doesn't assault anybody. What about that guy over there (the Rat bouncer who caused shit with Paul and Mike). He should start a hate band. Last time we played here, we had kids that wouldn't come up and buy records from us because they were afraid.

Jason: Yeah, they were getting another kid to go up to Billy (Wilson) to buy 'em for them.

Paul: If all the positive bands don't want to do anything, fine but if I don't like it, I'm going to say I don't want to hear about it. If they want to come down on me for whatever I want to do, go right ahead but don't get in my fuckin' face because I will slap you. I've got no time and patience for a 14 year old kid yelling at me. (mockingly) "Ahh, you're bringing down the scene." Get the fuck out of here!

SV: I don't know. The concept of a scene is so ridiculous, it's so dated, anyway.

Paul: Whoever started using the term scene should be shot in the fucking head because they ruined everything. They killed it all right there. '80, '81 and '82 in New York, nobody was saying "oh, the scene, the scene." They had shows and they had crazy people who went to these shows. And some of these crazy people knew one another and they would hang out and drink and do what they wanted to do and that was it. But when somebody started going "scene, scene" and that whole California BYO bullshit, it just ruined it. It's like, these guys are organized? They couldn't organize a fuckin' poker game, they're going to organize an organization or they're going to change the world? They couldn't change their fuckin' shorts. That's waht killed it right there. They couldn't organize a poker game. They don't even know how to play poker. They're too fuckin' young. And another thing with these straight-edge kids, they can't buy beer, they're too fuckin' young.

SV: Okay, if you were the mayor of New York, what would you do?

Paul: Bomb it! I'd level the place and make it into a giant parking lot. Much like Rockaway Beach, which should be a parking lot. I wouldn't want to be the mayor of New York. I couldn't live in the city. It'd drive me insane.

Mike: I don't know if you've got it out here, but every day, on the news, there's something racial in New York.

Paul: Yeah, they'll make something out of nothing.

Mike: They'll build it up and build it up until it kind of explodes.

SV: Like this week you had the Andrew Dice Clay on Saturday Night Live deal and the Jimmy Breslin incident.

Paul: They'll take 2 stupid little incidents and they'll blow it up into, "you see, everybody's going crazy, racism this, racism that."

Mike: Al Sharpton says if they get not guilty, the town is going to burn to the ground. (referring to the Bensonhurst murder).

Paul: Al Sharpton's a fat Barry White lookalike.

SV: So do you think the media makes the problem worse?

Mike: They're building it up. They don't know what they're building it up to but it's going to explode pretty soon.

Paul: That's the whole thing. I don't know if it's going to sound ignorant, but wherever there's a large group of black people, that's where they live and the whites live someplace else. It was like fine and dandy but then once the media starts going "Oh, you see how segregated they are, they're getting the raw end of the deal, this is bad, everybody should try to live together" and they try to force everything together, with the busing and everything and if you want to force something that doesn't want to move, there's going to be some sort of friction and everybody's paying for it and it's ridiculous. Let people do whatever they want to do, within legal rights. If they want to live there by themselves, fine, go ahead, this is America, but don't come down on me if I want to walk through your neighborhood. Granted, I've gotten a lot of shit from black guys—not a lot to really comment on.

Jason: But then again, you've got black friends.

Paul: When I was in high school, I didn't talk to anybody. The jocks and the guidos would come down on me. The black guys on the football team were taking my back and I've probably got more reggae and Motown and ska records that half these blacks into Public Enemy. So, sure,I've used the word

nigger—it's a fucking word. People want to offense to them, fine. Granted there are negative connotations with these words, but they're fucking words. I mean, somebody calls you an asshole, you're not going to shoot them, are you?

Jason: Words can't hurt you. Another thing is say 3 black guys beat up Paul, there'd be a little article. Now if Paul and his friend beat up a black guy, it would be "Oh, my God." I have nothing against black people; it's just ridiculous.

Paul: I ain't for the white power shit, because I can't stand white people, either. But, after awhile, it just gets to be so fucking much. Like Public Enemy. I don't particularly like rap but for what they do, they're probably the best in the business right now. But then they're standing on American flags.

Mike: And then they copyright their music through the American government.

Paul: The government's protecting your music. Shut the fuck up. Shit or get off the pot.

Mike: They pull down the government left and right.

SV: There's nothing necessarily wrong with putting down the government if you want to change it. Even standing on the flag is protected by the first amendment.

Paul: Yeah, but everybody takes that for granted. Rather than saying first amendment, why don't these people say, "I wanted to do it. fuck you, you don't have to like it," rather than "Oh, it's my first amendment right."

SV: But that sort of implies they have the right to do that then. They have the right to say fuck you if you don't like it.

Paul: Yeah, but those artists in Chicago.

SV: The ones who put the flag on the floor?

Paul: Yeah. Those people should be slapped. I hate artists to begin with. I ain't no gung-ho American but it's a symbol of our country. You don't have to like it, but if you're going to start some shit like that, a bunch of old guys who fought in war are going to see that and go what the fuck. I can't stand that shit. Get a fucking job. Paint a picture of yourself. Artists, I dunno...Ask us about Scatterbrain.

SV: What about Scatterbrain?

Paul: Scatterbrain are a bunch of homosexuals. That album is the worst piece of shit that ever came out, they are unoriginal, they're boring, they're stupid, garbage and for anybody to actually think Tommy Christ is a lyrical genius and there's lyrical insight is a fucking moron.

SV: Ah, you're just jealous because they signed them and not you.

Paul: Jealous of those fucking guys? Tommy Christ is uglier than me. I'm jealous of him. But he's singing about how the government is your mother and that's what he has to come up with is seatbelts in cars and helmets for motorcycles and driving at 55? Ooh, when will this reign of terror stop? Give me a fucking break.

Jason: We're definitely not jealous. They changed their name just to get on a label, to be in more stores.

Paul: They suck. That's the final words on Scatterbrain.

SV: Why did you leave Ludichrist, or did they leave you?

Mike: Me and Tony Scaglione of Slayer fame quit in mid-tour in San Francisco because we got the short end of the stick. I couldn't get along with Glen Cummngs whatsoever. Tommy Christ has his own problems, which I don't want to get into.

Paul: Them and 24-7 Spyz, suck, too. I don't care if it sounds racist but the only reason they got signed is because they're black. Because if it was a bunch of white guys playing that music, they'd still be playing CBGB's. They came up from out of nowhere riding on the coattails of Bad Brains and Living Colour and the Red Hot Chili Peppers.

SV: But the Chili Peppers are white.

Paul: Yeah, exactly. But that's what everyone wants to do, now. Everyone wants to be big funk band. I'm not a big Chili Peppers fan but, for what they do, it's good. But all these labels are trying to get bands like that and 24-7 Spyz are the worst. My nephew, who is 3 years old, can write better lyrics, one and, two, their music sucks and they're a bunch of freaks.

Mike: But they mix metal and funk.

Paul: Yeah, they mix metal and funk—what an original concept. Ooo, fucking geniuses.

SV: Okay, why the Cure cover on the live EP?

Paul: Why not? I like the Cure. I always wanted to do that song for the hell of it and they're a good band. I'd rather listen to new wave dance music like them or The Smiths than Youth of Today, excuse me, Shelter, Go! How about Go!? Let's talk about Go!, Mike Bullshit's band. That's another guy—okay, he's gay and everything. Fine and dandy, you want to be gay, go right ahead, I don't give a shit. But not everybody in the world has to know. And not everybody has to like it. In his fanzine, he thanked Dolph Lundgren for existing. Oh, man, what are you, nuts? And somebody asked him why does he use football players in his flyers and he goes "Oh, they're energetic and I like sports and I like energetic people. And, also, they're cute as a dickens." Who wants to hear that? If you're gay, fine, keep it to yourself, shut up. I don't have to like it, I don't have to support it and I don't have to defend it.

SV: Let's see, who else in NY haven't you maligned yet that you want to malign?

Paul: Bad Brains. Fuck them. Sure, I haven't seen them in years, they put on a good stage show and everything, they're exciting but these simple, Jah-Rastafari guys have got this big tour bus and all these kids are like, "but they've done so much for the scene." What the fuck have they done for anything but themselves? What'd they do? Build a club? They get too much recognition, if you ask me. What else can we rant about here?

SV: Did you ever see "Do The Right Thing"?

Mike: It was good.

Paul: I didn't see it. I saw "School Days." Spike Lee, he's another guy.

Mike: He mouths off too much.

Paul: Of course he mouths off too much. He looks like a frog.

Mike: He wakes up and jumps out of bed and screams "I'm black!"

Paul: Alright, you're black. Who cares? Get on with your fucking life.

Mike: Just because he was an NYU film student and made a couple of movies, alright, now he has the insight of Jesus Christ or something. He's the black saviour.

Jason: These people should understand that we're all just pieces of shit that aren't going to amount to nothing. And if everyone would get that in their head, the world would be a better place. But everyone has to be better, everyone thinks they're the greatest, but everyone's an asshole.

Paul: Everybody's got something to say, including me. I admit I'm an asshole but I guess I'm just lucky because I am in a band and I get to do interviews. I get to be an asshole publicly.

The Bludgeoned Ear

ANGKOR WAT-Corpus Christi (Death/Restless)

If you're jaded like me about metal, lately, Angkor Wat should clean the cobwebs out. Some originality, for a change, starting with the industrial bombast of "Indestructible Innonence 1990" and ending with the doomy turbulence of "Sour Born," bookending quite a wild ride, aggressive and surprising at every turn. Progressive,as well as primal and quite a leap forward. (POB 3628, Culver City, CA 90231)

ANIMOSITY-Get Off My Back (Mosh Pit)

Raw, furious, bare-knuckled speed metal. No excess, just lean and mean, with caveman-like vocal utterances and the musical subtlety of a blackjack. This band comes off as cartoonish and bombastic, bringing a chuckle with the raised fist. That is, until you read the lyrics of "Forced Entry," which are dangerously and regressively sexist. Get out of the stone age, guys. (POB 9545, Colorado Springs, CO 80932)

ATROPHY-Violent By Nature (RC)

Loud, lively and crunching second effort. Atrophy come steaming out of the starting gates with "Puppies and Friends" combining a fast & brutal assault with strong anti-vivisection sentiments. Even the semi-ballad "Too Late To Change" is hard 'n heavy. Potent and raw, with nothing standing in the way to muffle the engines. (225 Lafayette St.., #709, NY, NY 10012)

THE BIG F (Elektra)

Believe the hype or not? Elektra's been promoting the fuck out of this album, which includes 2 ex-member of awful new wave band Berlin and that makes a cynical critic like me immediately suspicious. Okay, Big F aren't the second coming but their so-called alternative metal style has an appealing, hard edge to it. Lump 'em in with bands like Soundgarden, Jane's Addiction and the like and you won't be far off the mark. A love for the 70s metal riff, reinforced with a furious approach, plus a melodic inclination. Worth checking out.

ATROPHY

PHOTO: AL

CANDLEMASS-Tales of Creation (Metal Blade)

The definitive doom merchants of the 90s return with LP #4. Unlike last year's excellent "Ancient Dreams," the sound mix on "Tales" is more even, as Messiah's bellowing vocals don't dominate the album like last time, but with his deep semi-operatic voice, it's still hard to miss him. Guitarist Lars Johansson comes into his own with excellent, confident playing. The 11 cuts and accompanying narrative tell of a man's awakening from his dreams of hell and realizing that man can be his own worst enemy. And that man can be both good and evil but not all of one or the other. With some airplay, some more consistent touring and some MTV exposure, Candlemass could break big this year, so catch the wave, dude. (Andy T.)

CELTIC FROST-Vanity/Nemesis (Noise)

Those of you disappointed with the last few Frost albums will be happy to hear the news that they're back to kicking serious ass again. With Martin Ain back in the fold, this is the heaviest Frost since "To Mega Therion," punctuated by grinding, powerful guitar crunch and some pretty gutteral vocals from Mr. Warrior. Attention is piad to melody, but it's within the framework of their heavy-duty riffs. A welcome return. (5 Crosby St., NY, NY 10013)

CIA-In The Red (Combat)

Glenn Evans from Nuclear Assault strikes out on his own, handling, with a fair amount of skill, almost all instrumental duties, as well as vocals (and his gruff, nasally pipes are the only real weak link). Hard and heavy, for the most part, with a drum solo, a ballad and a few other twists thrown in. The Nuclear boys help out here and there but Glenn's mostly on his own and it's a strong effort. (187-07 Henderson Ave., Hollis, NY 11423)

CIRCUS OF POWER-Vices (RCA)

Circus of Power ain't exactly subtle about influences—Led Zep, Lynyrd Skynyrd, Rolling Stones—but they meld it together into a bluesy, rockin', stompin' boogie blend that hits the mark a good amount of the time. The guitar arsenal is potent, a reservoir of gutsy crunch and an abundance of strong slide guitar to give it that bluesy timbre. No sophomore slump.

COUP DE GRACE-'Til The Bitter End/Sad But True (Red Decibel, 7")

The best release, so far, on this new label—a riveting speed metal attack on "Bitter End" and a slightly more prog-thrash inclination for "Sad But True." Hard-hitting and skillfully executed. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

DARK ANGEL-Live Scars (Combat, CD)

Yeegods! Are you ready for 42 minutes of digital bludgeon? Ready to feel the wrath of Hoglan's drums, the bellicosity of Rhinehart, the double axe attack? "Death Is Certain" and so is "the promise of agony" if you put your ears too close to the speakers. Handle with care. A bit much, perhaps? (187-07 Henderson Ave., Hollis, NY 11423)

DEATH-Spiritual Healing (Combat)

Death shore up their lineup considerably with the additon of James Murphy (who has already left the band), refining the sound a bit, but it still sounds lke Death. Which means throat-rip vocals and some disturbing lyrical themes, advocating death for cocaine mothers and Chrisitian Scientists who allow their children to die, instead of allowing medical intervention. Moderation has never been part of this band's thematic imagery. But the arrangements maintain the heaviness while increasing the intricacy; thrash parts and slow grind show off some solid technical chops and lift Death well above the generic. (187-07 Henderson Ave., Hollis, NY 11423)

DEATH ANGEL-Act III (Geffen)

Brilliance unleashed, with breathtaking heaviness and lethal instrumentation, whether full-speed thrash or mid-tempo blasts. Nuances and subtleties abound—funk licks, intricate acoustic guitar and strong songwriting. Mark Osgueda's vocal ability gets stronger with each album, as does the band's musical finesse and the power never wanes. Death Angel seemed poised for a breakthrough with this album, a tour-de-force that indicates a musical maturity far beyond their years.

DEFIANCE-Void Terra Firma (RC)

A speedy onslaught from this Bay Area quintet, with the requisite crunch and ripping bursts of speed. Not much deviation from formula, although "Questions" is a bit more progressively-inclined and they roar through Iron Maiden's "Killers." "Checkmate" also pounds with wanton rage. A bit faceless, perhaps, but plenty ferocious. (225 Lafayette St.., #709, NY, NY 10012)

DROP HAMMER-Electric Skies/Roses In The Wind (Red Decibel, 7")

"Skies" is a pounding mid-tempo rocker, with a surging riff and eruptive power. The b-side is an acoustic ballad and fails to generate much interest. 2 distinct personalitite evolve and the meatgrinder approach obviously packs more appeal. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

EXODUS-Impact Is Imminent (Capitol)

Storm the barricades! Exodus put it in overdrive and don't let up for one second on their latest album. Raw, primal and hard-hitting, putting forth a pure heaviness, whether it's the wanton thrash of the title track, "Changing of the Guard" or the brutal "Thrash Under Pressure" or the mid-tempo ker-runch they exeucte with equal deadliness. No ballads, not an acoustic guitar in sight, just dishing it out in meatgrinder fashion, the way you like it.

FLOTSAM & JETSAM-When The Storm Comes Down (MCA)

Third label in as many albums for the Flots and, while "When The Storm Comes Down" is a competent collection, it lacks the over-the-top savagery that "Doomsday," and, to a lesser extent, "No Place For Disgrace" both possessed. Tasteful, with crunchy riffs, soaring leads, shimmering acoustics, taking careful notes from Metallica and Testament and, like those bands, delivering the riffs at largely a medium-paced clip. "Burned Device" and "6, Six, VI" pack in the reequisite rage and while the chops and execution can't be faulted, that intangible element of excitement often fails to rear its head.

FOUR HORSEMEN (III/Caroline, EP)

Yer basic bluesy-boogie stuff and the Horsemen do it hard and in your face. Ex-DOA stickman Dimwit pounds the skins and Haggis (ex-Cult, Zodiac Mindwarp) mans the rhythm guitar. Some primo AC/DC-styled rock, a burnin' bluesy rave-up ("Hard Lovin' Man") and it rocks just fine. With an upcomng Def American album, I can't wait to see what Rick Rubin's studio prowess will do for these guys. (114 W. 26th St., NY, NY 10001)

GAMMACIDE-Victims of Science (Wild Rags)

We're talking pure wanton brutality—so fast and hard it threatens to fly apart at the seams. And while the drumming occasionally degenerates into a tiresome monorhythm and the King/Hanneman inspiration is pretty obvious, Gammacide provide a heady rush for you thrashmongers. (2207 W. Whittier Blvd., Montebello, CA 90640)

GOTHIC SLAM-Just A Face In The Crowd (Torrid/Epic)

The second crunch session from Gothic Slam, with the assault polished a bit, but plenty of fire in the engines. Obvious influences—Metallica, Anthrax and it makes a decent substitute. Sharp, incisive songwriting, with the standout (both musically and lyrically) being "Cry Freedom." "Demented Obsession" harkens back to early Maiden. Best title—"Who Died And Made You God."

HEIST-High Heel Heaven (Muscle/IRS)

Words can't begin to describe how utterly mediocre this album is. Nothing more than made-for-MTV hard rock product, with big riffs, lots of hair and oversexed lyrics. 2 obligatory power ballads with atmospheric keyboards and big harmonies. A leering sexism tht pretend's the women's movement never happened. Heist are too stupid to be really offensive, but this is either someone's idea of a bad joke or a tax write-off for their label (100 Galli Dr., Novato, CA 94949)

HEXENHAUS-A Tribute To Insanity (Metal Blade)

This Euro 5 piece take their name from Germany's answer to Salem, when it came to killing witches and this album comments on that state of affairs. Speed metal with a flair of Coroner-style moodiness. Vocalist Nick is not particularly effective, but gets the job done. But bassist Blomman lays down some heavy lines and guitarists Mike Wead and Rick Meister are adept at creating some wild sounds. If you like Coroner and appreciate acoustic guitars, check out Hexenhaus' quality metal. (Andy T.)

LOVE/HATE-Blackout In The Red Room (Columbia)

Basic LA hard rock, but Love/Hate take such a meatgrinder approach to their riffs that it's lifted among the mundane. Vocalist Jizzy Pearl (his real name, I'm sure) has the requisite snarl and the band bashes away in a raucous fashion. All sorts of hedonistic, dumb lyrics but so hooky that it's worth it to check your brain at the door.

NUCLEAR DEATH-Bride of Insect (Wild Rags)

Lovely—the sound of drums on hyperspeed, guitars and bass gnashing at Warp 4 and Ms. Lori Bravo letting out a sound akin to someone's bowels being set on fire. Less tuneful than even Napalm Death. Heck, a tool and die shop sounds more tuneful, by comparison. (2207 W. Whittier Blvd., Montebello CA 90640)

OVERKILL-The Years of Decay (Atlantic/Megaforce)

Overkill take a risk by tampering with their sound a bit and it works well, for the most part. Any thoughts that they've abandoned their powerslam roots will evaporate as soon as the potent rage of "Elimination" and "Evil Never Dies" come storming out of the speakers. The l-o-n-g "Playing With Spiders/ Skullcrusher" introduces a doom-laden, Sabbath approach, enticing with a powerfully eerie effect. Overkill pile on the fury and expand their horizons with a good deal of success.

PESTILENCE-Consuming Impulse (RC)

Looking at the t-shirts the members of Pestilence sport—Death, Napalm Death, Carcass—it isn't too difficult to guess what sort of band we have here. Fast thrasharama, speeding to the finish line, buzzsaw guitar and wheedling leads vying to keep up with the lickety split tempo, while Martin Van Druen delivers his vocals with the appropriately manic hoarseness. Slayer, Death and others do this style a lot better and Martin's vocals are a bit much. Still, it's tight and energetic enough to keep me from dismissing it entirely, despite a lack of real originality. (225 Lafayette St.., #709, NY, NY 10012)

RAGE-Secrets In A Weird World (Noise)

Another strong album for this underrated teutonic trio. Speed-driven, but emphasizing melodies, as well, such as the fast and catchy "Invisible Horizons," while "Light Into the Darkness" is poppy metal with crunching power. Tunes and power, a rare combination these days and Rage seem a bit less formulized than many metal bands. (5 Crosby St., NY, NY 10013)

RAPSCALLION-Gardens of Machinery (Red Decibel)

First release on the new Red Decibel label and hopefully the future releases will be a more original-sounding bill of fare. Rapscallion connect occasionally with some flair but overall fail to ignite a fire. Vocalist Tod Schwennis is a pale imitation of the Tate and Halford school of upper registers. Dual guitars of Gary Kealey and Jayme Poster do possess proficient chops and good ability, the rhythm is solid and the production fair, but low-budget. Overall, worth checking out if you can get your hands on a used copy. (2541 Nicollet Ave., S., Minneapolis, MN 55404) (Andy T.)

RATOS DE PORAO-Brasil (RC)

More rip-snortin' Brazilliance. RDP dish out 17 tracks in 29 minutes, leaving you breathless in the wake of its mighty onslaught. Rubber-snap tight metallic thrash delivered in short blasts and there's no escaping its force. The band has a message to convey, but also manages to slip in humorous bits as well...animal noises on "Bloody Pigs," some def scratching on "AIDS, Pop Repression." Brute force executed economically and with lethal precision. (225 Lafayette St.., #709, NY, NY 10012)

REVEREND (Caroline, EP)

David Wayne (ex-Metal Church) hooks up with a few Heretic guys for some heavy-duty material. Wayne's distinctive tonsils add a cutting edge to the muscular, drum-heavy compositions, which are faithful to the classy/crunch style forged with his former band. (114 W. 26th St., NY, NY 10001)

SANCTUARY-Into The Mirror Black (Epic)

Sanctuary try to get out of Dave Mustaine's shadow this time and we see the maturation of Sanctuary into a future metal dynamo. "Future Tense" fuses slower, technically-adept guitar with a hard 'n heavy beat. Warrell Dane (he of the 5 foot mane) has toned down the vocal excesses. Lenny Rutledge and Sean Blosl contribute cool guitar work that alternates between brutality and sweet-sounding melodies. As we head off into another century, it's good to see the future of metal is in capable hands. (Andy T.)

STARZ-Live In Action (Metal Blade, CD)

When I was 17 (which was a long fuckin' time ago), Starz were my favorite band—a hard rockin' band with power and some pop hooks, especially on songls like "Detroit Girls" and "Cherry Baby." They also had their nasty side, with the likes of the pro-euthanasia "Pull The Plug" and "Subway Terror" and rocked out furiously on songs like "X-Ray Spex"and "Boys In Action." Well, this live CD has those tracks and more. The live versions sometimes seem less reckless and Michael Lee Smith's between-song banter often enters the realm of self-parody but those are minor complaints. Starz were a band of the 70s but they still rock my ass in the 90s.

TREPONEM PAL (RC)

An intriguing, enticing debut by these Frenchmen. Aggressive, doom-laden and atypical. Dissonant guitars hitting major chords with an alarming effect, vocals gruffly barked out, a powerful bass/drum sound and it's riveting. Like a harsher version of Voivod's recent excursions. Powerful and striking. (225 Lafayette St.., #709, NY, NY 10012)

TROUBLE-Trouble (Def American, CD)

Rick Rubin works his production wonders again, this time on long-time Chicago band Trouble. Good clean production and plenty of crunch, with the usual emphasis on Sabbath/Zep riffs that manage to sound fresh in the band's crisp execution. "The Misery Shows (Act II)", the lengthy ballad, offers a solid balance of acoustic guitar, dreamy sinewy leads and power. The rest of the time, it's tight, taut riffing, reinforced by piercing vocals. A throwback to early 70s metallic simplicity, stripped to its basics, giving it a compelling presence.

VOIVOD-Nothingface (MCA/Mechanic)

It's hard to imagine this is the same band that recorded "War and Pain." "Nothingface" is a technical, intricate, progressive work. Abstract, oblique songwriting, an exploration of the inner-self. The band's musical inventiveness continues to accellerate, metal, progressive rock (I hear a bit of ELP's "Tarkus" in spots) and thrash mixed together into a dazzling array.

WARRIOR SOUL-Last Decade, Dead Century (DGC, CD)

An attempt at the big statement, or is it overstatement, almost drowning in its own pretentiousness, saved by some strong songwriting. "Downtown," "We Cry Out" and "I See The Ruins" hit with a savage, volcanic edge, all pounding beat and power, martial drumming and roaring guitars. "The Losers," though, is trite and cliched and the band's lyrical license sometimes steers into clenched fist/hot air territory. Right now, Warrior Soul are very much a mixed proposition.

WATCHTOWER-Control and Resistance (Noise)

A longtime underground legend in their home state of Texas, Watchtower is probably one of the world's most talented musical units. Bassist Doug Keyser and drummer Rick Colaluca twist and alter the rhythm of each song while guitarist Ron Jarzombek adds various sounds and leads to the mix. The 8 cuts on this platter emphasize music over vocals, which come courtesy of former Hades shrieker Alan Tecchio. The boy's got some set of pipes and at times he can grate like nails on a chalkboard., but it suits Watchtower's unique sound better than predecessor and MTV pinup boy Jason "Dangerous Toys" McMasters probably did. So all you lovers of of talented bands, air guitarists and would-be jazz musicians, check out Watchtower and learn what it's all about. (5 Crosby St., NY, NY 10013) (Andy T.)

METAL DEMOS

CRYSTAL MYTH

Dragons, warriors and keepers permeate Crystal Myth's lyrical landscapes and they successfully excute a heavy, older metallic style drawing on early Sabbath for inspiration, with the occasional thrashy burst ("Dragon's Breath"). Vocals are submerged in the mix to give them an eerie effect and the sound is hard and crunching. (POB 271,Worcester, MA 01613)

DARK OVERLORD-Overloaded

A striking blend of thrash and classic metal, perfected to a raw edge. An energetic, invigorating demo showing an abundance of finesse and power. (POB 47023, Atlanta, GA 30362)

DESLOK-No Peace, Know Pain

3 ripping songs by this up and coming Boston-area thrash metal band. More intricacy and complexity, along with the usual speed and crunch. "Excuse Me Miss" is a kickass, humorous fuck you song. (30 Havelock St., Malden, MA 02148)

KNIGHTMARE

Not the NH band, but a Houston-based outfit. A heavier, classic metal style that is competently played and you can almost see the Knights slaying the dragons off in the distance or whatever. Not bad, but this 2 song demo didn't warrant the 20 or so page press kit. (POB 890894, Houston, TX 77289-0834)

KRONIN-The First Assault

A cross between older-style "throw a fist in the air" metal and Metallica thrash. Heavy enough but the 3 songs don't leave much of a long-lasting impression. (921 Hempstead Turnpike, Franklin Sq., NY 11010)

LETHAL FURY-Crionic State

Lethal Fury come on with all the subtlety of cro-magnon man stalking their supper, clubbing away with a hard-rocking style and gruff vocals. I'm suspicious of bands that credit guitar solos on a lyric sheet for a demo tape and the vocal shriek on "Blasphemy" is out of place but they might have something here. (POB 5079, Wayland, MA 01778)

STEEL EMPIRE

Steel Empire strike hard and furiously on these 3 songs. An engaging, speedy rawness fused with more traditional metallic influences. The hungry edge is maintained thrughout, due, in no small part to Gary Lee Cintron's rapier vocals. Keyboards add a novel effect to "Quetzalcoatl" while "NYC Streeets" goes right for the jugular. (1307 Azure Pl., Hewlett Harbor, NY 11557)

STYGIAN-Seconds 'Til Death

Good demo for this Chicago band. Thrash and classic metal styles merged together with solid, punchy playing. "Earthly Homicide" is an instrumental showcase for the band's versatile chops. (POB 476933, Chicago, IL 60647)

SUBJUGATOR

New demo with a revamped lineup and it's a scorcher. Bare-knuckled metal thrashing madness, played with power and not so fast that the tunes get lost in the blur. ($5 to Steve Blair, 38 Richardson St., Newton, MA 02158)

VALKYRIE-Past, Present, Future

Ah, the spirit of early 80s metal is alive and well with Valkyrie. "Sea Raven" reminds me of "Fistful" Anthrax, followed by the more melodic "Endangered Species" and "I've Seen Tomorrow," finishing up with the heavier "Bloodthirsty." Doug Herbert has a strong voice, easy on the ears, while guitarist Terry Torino's style is reminiscent of Bobby Gustafson or James Hetfield. The rhtyhm section echoes the traditional, heavy sound of Accept, Priest or Diamond Head. Overall, a highly enjoyable tape. (42 Knoll

CELTIC FROST

Back Into The Pandemonium

Celtic Frost seemed to be down for the count after the disaster called "Cold Lake" and the tour that followed, where they were given a less-than warm reception in Boston. Back with a revamped lineup that includes all of the folks who played on the classic "Morbid Tales," plus guitarist Curt Victor Bryant (who, since the recording of the new "Vanity/Nemesis," has left the band) and a return to brutal form, the new album brings back the heavy-duty crunch their best album since "To Mega Therion." The album is now scheduled for a September US release, on Noise, through RCA distribution.

Vocalist/guitarist Tom G. Warrior explains the reason for the title "Vanity/Nemesis": "It incorporates the concept of Celtic Frost of providing a philosophical, sometimes very critical view of mankind and our behavior on this planet, nowadays, and in ancient times, as well. "Nemesis" is what possibly could result out of this behavior. It's almost like the judgement day, an apocalypse, that's opposite of vanity. It almost has the same meaning as the name Celtic Frost."

The band has undergone many personnel changes since the last LP, most noteworthy of which is bassist Martin Ain to the fold. Tom explains that Oliver Amberg's substance problems resulted in his ouster. When it came time to record the new album, Frost entered the studio as a 3 piece and brought in ex-members Ron Marks and Ain as guests. Ron had no intention of re-joining but, according to Tom, "when Martin came to the studio, the music clicked so much and the chemistry was so unbelievable."

So is the return to a heavier style due to the reunion of the old lineup? Tom explains that that's partially the story, but, also, "the last 2 albums have brought drastic experiments and we felt it's about time that we go to a little more soulful Celtic Frost stuff, a little closer to the heart of Celtic Frost." Tom expresses no regrets for "Cold Lake," except for the "lack of heaviness of the production," but thinks it was "the most professional album we have ever done, until the new one." This writer expresses a bit more skepticism—perhaps Frost thought a return to the roots was the route to salvaging their career. Whatever the case, the results are a welcome surprise. Also a surprise are the choice of cover versions. From the band that brought you their unique rendition of "Mexican Radio" come interpretations of Bowie's "Heroes" and Bryan Ferry's "This Island Earth." Tom cites both artists as "guidelines for what we're doing, in a way. It's a tribute to our roots."

How far out is far out? That is, how expansive would Celtic Frost be willing to get with their experimentation, such as on "Into The Pandemonium," which included orchestral passages and industrial dance beats. Tom elaborates: "In the conventional and conservative heavy metal scene, we might be avant-garde, but look at the real avant-garde bands. For them, we are probably heavy metal grandads...I tend to think if you're original and try to have a character in a band, that's maybe what's lacking in a lot of bands and that's maybe why people are searching for bands like that..."

VOIVOD: Better Metal By Technology

PHOTO: MICHELE TAYLOR

Voivod have received ample coverage in both these pages and the late Bludgeoned Ear 'zine. They recently completed a tour with Soundgarden and Faith No More and have, since then, opened for fellow Canadians Rush to a strong response. Quite a long way from their days as a band clearly in the Venom/Motorhead thrash-til-you drop vein, a world of progression from "Suck Your Bone" to the fully-digital, progressive music of "Nothingface," the latest installment in the continuing Voivod saga. Whereas the above bands were a heavy influence on the band's early output, now Pink Floyd and ELP play a similar role to Voivod, now. The band has maintained the same lineup since its formation in '82: Denis Belanger (Snake) on vocals, Denis D'Amour (Piggy) on guitar, Jean-Yves Theriault (Blacky), bass and drummer/conceptualist Michel Langevin (Away).

Away explains the concept of "Nothingface": "It's like 9 different states of mind of the Voivod. There's many subjects—Alzheimer's Disease, split of personalities and even inner-combustion and there's also a few stories by Snake like "Sub-Effect," which is somebody who's sinking inside himself. I wrote this basic concept off a character I used to draw who killed his original personality because he thought it was too weak and he created a few new ones and, after awhile, he thinks the new ones are fake so he tries to reach for the original one, but it's being shut out by a big machinery." Away is in the process of writing the conclusion of the "Nothingface" story, in cartoon form, that he hopes to have published in a magazine such as Heavy Metal. He says "this cartoon will explain a little more about the concept and the destiny, which is kind of a coil, but everytime you pass by the same point, it's higher—emotions, paranoia. It's a series of little events that always begin and end the same way."

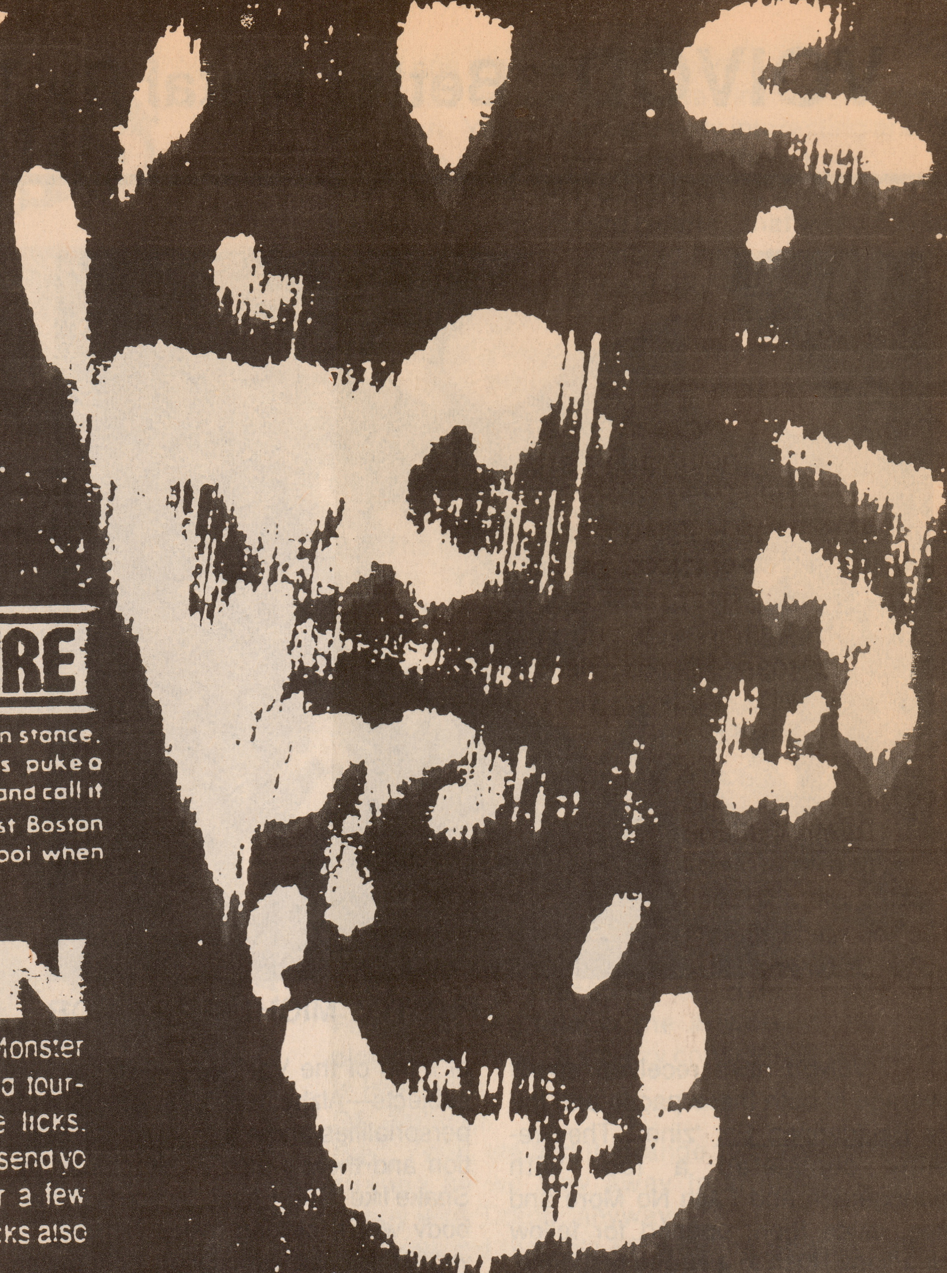
Away is responsible for all the elaborate drawings that accompany each Voivod release and "Nothingface's" 9 drawings were generated on an Amiga computer. Away mentioned that he now has access to a multi-million dollar computer system to do future drawings on, so the artwork should be a lot more elaborate.

I thought that, musically, "Nothingface" owed a debt to ELP's "Tarkus" album, with some of the dramatic chord progressions. The "Tarkus" album was also a conceptual piece and was accompanied by drawings that explained the story. Away acknowledges the influence and adds, "the main idea for drawing each drawing for a song comes from "Tarkus." I was really into the concept. " Orginal Pink Floyd vocalist (and one of the all-time great acid casualties) Syd Barrett is also paid homage by Voivod's cover of "Astronomy Domine." Away states that Barrett "fits with the "Nothingface" concept." He also adds that the band "needed something credible to break the radio market." Nothing like killing two birds with one stone...

Punk rock and, later, speed metal seemed to start as a reaction to the self-indulgence of 70s hard rock and progressive rock but, now, bands seem to be going back to those roots. Voivod certainly have. I asked Away if its possible to incorporate progressive elements without extreme self indulgence. He states: "I've always been against this empty art attitude. We're not artsy people but when we formed the band, there were no art bands in metal. So we decided to be an art-metal band, to be against these anti-art bands." Voivod certainly have successfully bridged the seeming chasm between speed metal and artier inclinations, breaking barriers along the way

DISCOGRAPHY:
War And Pain (1984)
RRROOOAAARRR (1986)
Killing Technology (1987)
Dimension Hatross (1988)
Nothingface (1989)

11 SONG LP; $7



FORCED EXPOSURE

The Cheater Slicks take a Crampsian stance, plug it back into the Stooges 'n Hasil Adkins, puke a layer of 60s punk-screamin over the top, and call it a pie. This'll definitely be one of the best Boston disks this year and you'll be a gobblin' fool when you hear it. You crazy fucker.

OPTION

Monster pop in a stew of grunge. This noisoid four-piece from Massachusetts has the licks, chops, and dead-set drumming that'll send yo mama's head to the nearest wall for a few swats at flies. Amazingly, Cheater Slicks also have a genuine sense of melody.

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LIVE

DAS DAMEN

LATE '89

Such a long time between issues, but some great shows to mention that occurred in the last few months of '89: Punk rock nostalgia week, with **The Buzzcocks** and **Joe Strummer** playing within a week of each other. For the 'Cocks, time stood still, a bit slower, perhaps, but those songs! Strummer played an abundance of Clash material, and the band showed spirit, with the exception of guitarist Zander Schloss, whose playing lacked much of an edge. **Corrosion of Conformity** hit town with a revamped lineup and a raucous, punishingly-loud performance. Newer material has both speed elements and more blatantly Sabbath influences. This was also the show where **Maelstrom** came into their own as a live unit, with improved intricacy, songwriting and stage presence.

Oddest pairing of the year: **Slapshot** and **Jones Very**. Odd moment—Slapshot attempting (badly) a cover of Jefferson Airplane's "White Rabbit." Strange bedfellows? Maybe not, since Slapshot Steve has since joined Jones Very as a second guitarist.

JANUARY

Know what it's like to get hit over the head with a sledgehammer? Or to have every inch of your body feel like it's been physically-ravaged, to have every ounce of adrenalin and aggression drained? That's the effect that **Ministry**'s live blowout at the Channel had. A bolstered live lineup, sometimes with 4 guitars cranking (including Mike from thrash metallers Rigor Mortis and Ogre, ex-Skinny Puppy) and the power flows unobstructed, pulverizing and devastating. Thick metallic riffs, an incessant beat, vocals angrily expelled with the requisite bile and venom. A fence to present a sense of forboding, although one side of it was broken through halfway through the set and frontman/maniac Al Jourgensen congratulated the audience on its crazed perseverance. Bludgeon-crunchers like "Stigmata," "Burning Inside," "Breathe," the loping, PIL-meets-Killing Joke "So What," the anti-nazi "Land of Rape and Honey" and Pailhead's "Man Should Surrender"—quite a dizzying set list. **KMFDM** also connected with some industrial metallic-bombast of their own, getting by on savage intensity over expert musicianship and, in this case, it's more than enough.

DI returned and stung hard with their classic SoCal punk style. Besides their own crack originals like "Pervert Nurse," "Hang Ten In East Berlin" and the fast as hell "Euthanasia" came the obligatory cover versions of "Uncontrollable Urge," "Ballroom Blitz" and a pleasant surprise—The Stooges' "Loose." **Uppercut** also got the crowd moshing furiously, encoring with a pig-pile inducing version of "Dirty Deeds."

Metal madness—**Overkill** returned to the Channel for a decent-enough performance. New songs are slower and Sabbathier and, while every move is exaggerated and overblown, it's also good fun. **Mordred** improved on their previously-spotty Boston appearance, with Scott's frenetic stage presence and their funky-metal style stealing the show. **Powermad** were strictly average, tedious speed metal without any personality emerging. Then there was the metal show for people who aren't necessarily metal fans—**Voivod**, **Soundgarden** and **Faith No More**, with Voivod being upstaged by the other 2 bands. FNM's rambunctious stage presence won the audience over, with a strong arsenal of songs and a lack of pretense, smashing barriers and categories apart. Soundgarden seem bemused by the metal audience and playing Spinal Tap's "Big Bottom" tongue firmly in cheek showed their wit. Still, even with the early sound problems, the band's huge wall of sound is simply devastating. Voivod were disappointing, compared to their previous Boston appearance. The band's technical ability is impressive but there was a lack of outward emotion or the energizing spark—Snake seemed especially subdued. A conspicuous near-absence of older material was also detrimental, to an extent. Not a disaster, by any stretch, but ultimately less compelling than either Faith No More or Soundgarden.

Killdozer came and conquered Bunratty's on a Monday night. The bass sound that kills all in its path and cookie monster exhortations from Michael Gerald, which isn't to slight Dan Hobson's anchoring drumbeats or Bill Hobson's guitar calisthenics. Amazing covers ("La Grange," "American Pie," etc...) and plenty tales of woe, despair and weirdness from America's most brutallizing storytellers. **Hullabaloo** have added Kevin (ex-Loving Six) as a second guitarist and their music seems to be evolving towards a sound reminiscent of side 2 of "Funhouse." Cacophonous, mesmerizing and gutteral.

After missing them a zillion times, I finally managed to see **Das Damen**. Heady psych/garage rock, strong on melody and, boy, does Alex like to play that wah-wad pedal. A sense-enveloping head trip wrapped in some truly stellar tunes.

One of the better things in town in recent months has been the Apocalyptic Resurrection series at Ground Zero, bringing in a strong array of out of town talent of all sorts. This event, however, wasn't one of the better ones—an acoustic set from New Model Army's **Slade The Leveller** and a reading by punk poet **Joolz**. Slade's set was too subdued, lacking much fiery spirit and Joolz' wry observations would have been better-suited to an auditorium, rather than the dark, cavernous Ground Zero.

An aggression fest courtesy of **Killing Time, Swiz** and **Bad Trip**. Bad Trip metallic and funky elements to their hardcore style, and even brought a trampoline for stage divers. While not totally electrifying, on the right track. Swiz were typically dynamic as Shawn engaged in a staredown with the audience. Killing Time's tightness was compromised due to the masses on the stage and it was a bit on the short side, so it didn't quite measure up to some of their previous Beantown outings, but it didn't leave anyone disappointed.

FEBRUARY

At Axis, **Gothic Slam** played for a paltry audience, but slammed out a sprited, unpretentious metallic blast. The club was slightly more crowded for **DRI**, **Nasty Savage** and **Sick of It All**, who stole the show with their bare-knuckled, heart-pounding onslaught. Quite a contrast to DRI's well-oiled, tightly-executed but ultimately soulless performance. It was like watching a machine for an hour—the band members looked to be doing a job, emotionally detached from the music. Nasty Savage provided some comedy, especially Nasty Ronnie's wrestling maneuvers (his fireman's carry of one audience member was the highlight) but their music is disposable thrash metal.

Eleventh Dream Day and **Meat Puppets** provide a more sedate, but no less compelling evening. Eleventh Dream Day's hard-driving psychedelic-inspired rock dispenses with trippiness and dishes out a strong dose of the bues. The Meat Puppets, on the other hand, exude trippiness but do it with a ferocity struggling to break through the band's harmonies and tightly-delivered playing. A strong balance between metallic grunge and folky/blues rootsiness, with instrumental finesse. And they make absolutely no sense between songs.

At Ground Zero, it was a time warp. **The Cynics** are a hot-rocking garage gand, drawing influence from the likes of the Pretty Things, 13th Floor Elevators, Yardbirds, Count Five and countless others and they do it better than just about any band playing the style that I've seen in years. 90 minutes of non-stop, raucous rock 'n roll, delivered with the appropriate fire and spirit. Fuzz-drenched guitar, the bass and drums laying out a solid rhythmic punch and a vocalist who hits every available surface with his tambourine, plays a mean harp and let out blood-curdling shrieks at the appropriate moments. They kick up a fuckin'storm.

MARCH

False Prophets add a violinist/keyboard player and a second guitarist, as well as break in a new rhythm section and, besides Stephan's attention-grabbing vocal and visual performance, the drive seems quite neutralized. Strong message, weaker medium. **The Fuxxons**, with ex-Fug Tuli and 2 Prophets, weave poetry and violin/gtr. accompaniment and fail to create interest. Back to the Village.

Is **Henry Rollins** mellowing? He's every bit as sensual in performance, yet without the bursting-at-the-seams rage at every turn. Heard he even dedicated a song to his girlfriend at the over-21 show. Sheesh. The band is the perfect rock unit—hard, muscular, extraordinarily versatile, running as an unstoppable force and, taken as a whole, the Rollins Band is still a breathtaking, sense-numbing experience.

Some thoughts on metal night at Axis: **Sinister Minister**—great paper mache monsters, firebombs, smoke bombs, evil personified, played for yuks (?), giving Spinal Tap a run for their money. **Meltdown**—muscular post-punk, overbearing vocalist detracting a bit from the effect. **Seka**—mindblowing! Over the top, a full-throttle assault of speed-metal savagery. **Slaughter Shack**—fuck yeah! No more need to be said. **Wargasm**—paled in comparison to Seka's blowout. Bringing back that Maniac instrumental is a bad idea. I've seen 'em lots better.

Punk rock blowout at the Middle East—**Antiseen**'s mean, motherfuckin' mayhem is raw ugliness unleashed. Jeff is the redneck from hell, personified, complete with his mountain-man rasp and washboard solos (shades of Jim Dandy). Buzzsaw punk rock going straight for the skull. **Cheater Slicks** bash away almost as convincingly. Simple, brutal garage primitivism, like Pussy Galore, but less industrial and more rock 'n roll. **The Eels** still play sloppily, live, yet emit a buzzing surge of energy, sparks and hooks and with some musical complexities, to boot.

Joe Satriani is a guitar god—No more needs to be said, except his playing has fire, soul and a depth no other guitar virtuoso can match. Stu Hamm and Jonathan Mover on bass and drums, respectively, make an unbeatable rhythm tandem. All 3 musicians' solo spots were refreshingly energetic and original, which is extremely rare. A musical tour-de-force. Bullet LaVolta and Prong capped off that particular evening with plenty of decibels and dynamics. Prong hit hard with their refined metallic assault, Bullet had a slew of newer songs and encored with covers of "Sonic Reducer" and "Detroit Rock City

APRIL

Testament graduate to the Orpheum with no loss of form or power. A lot more enjoyable than the zoo-scene at the Channel last fall. Classic, hard-hitting speed metal with style and substance. **Savatage** are faceless, charmless arena metal—all gestures, no grit or substance. **Nuclear Assault** never got the momentum going during their short set, a far cry from the unglued insanity of their Paradise show late last year. They seemed a bit lost on the large stage.

The night **Tad** played the Rat, the men's toilets exploded beforehand. A foreshadowing? Don't want to speculate. All I know is Tad have a sound tht moves mountains and, perhaps, detonates plumbing, starting with the thundering bass runs, crash & burn double guitar attack and Tad's gutteral bellow. **Chloe**, with Sam (ex-Impact Unit, Feeding Frenzy) handling vocals, have a sound that is Sub Poppishly metallic and riff-happy and has no shortage of power. **Toadstool**, recent transplants from Minneapolis, made some noise of their own, dynamically intricate, reminiscent, in spots, of Mission of Burma, with a hookiness just under the instrumental tension.

BAD TRIP

PHOTO: BOBBY D.

Is there a place in Boston big enough to hold **Fugazi**? Maybe an airplane hangar. At least 1500 were able to squeeze into a gym at Mass. College of Art for another strong performance from the dynamic 4-piece. Creative, aggressive and mesmerizing and worth suffering the wait outside and the 2 mediocre opening bands, one whose name I forget, but it's Cabal's old singer's new band and their melodic punk was forgettable, as was **Scram**'s boring version of reggae, funk and latin music, sounding like Santana and playing a KC and the Sunshine Band cover, even as a joke, is not cool.

The Big F have a huge label push behind them and, while not God's gift, their sound is a credibly potent mixture of Led Zep, The Doors, TSOL and Jane's Addiction. Metallic, muscular and with a certain degree of originality, if not all that much in terms of stage dynamics.

Nirvana played twice in Cambridge, first at Man Ray, where it was college night in hell. **The Bags** opened and scorched brilliantly, but it went over the Sub Pop-on-the-brain audience. Nirvana couldn't help but be upstaged and their set rocked, yet not with any sort of cohesive fury, a perception that was rectified a few days later at an MIT dorm party. The band was a molten riff-monster at that gig, debuting new material showing a poppier influence, as well as plowing through "Blew," "Negative Creep," et al. **Slaughter Shack** also ripped the walls apart at the same party.

MAY

Red Hot Chili Peppers make funk palatable. They may be responsible for the spate of label signings of mediocre bands that can hammer out a George Clinton riff but they're clearly the best at what they do. Frenetic stage presence and incredible chops from all 3 musicians—especially Flea, with his incessant pop-whomp bass style and John, the baby-faced guitarist, who has the soul of Hendrix in his playing. **Dead Milkmen** provided some smart-ass disposable fun; ditto for **Too Free Stooges**, only not as much so. What can you expect from a band with the low-talent, Zander Schloss, anyway.

Jesus Lizard wreaked a little Apocalyptic Resurrection at Ground Zero. Monstrous, busy rhythms, anchored by ex-Scratch Acid/Rapeman bassist David Sims and edge of psychosis vocals from David Yow, who bared it all at set's end. A pounding, minimal savagery that permeates the senses, much better realized live than on record.

For something totally different, it wasn't pretty seeing **Gothic Slam** beg for the 30 odd folks at the Channel to buy their album, as if their very livelihood depended on it, but they made the best of a bad situation (again) with another raucous, pounding set, following the pounding, speed-driven mediocrity of **Temporary Insanity**, another in the endless line of sub-par Boston thrash metal acts.

7 years I waited and, fuck, punk nirvana finally arrived in the heavyweight form of **Poison Idea**, who left no one in the audience without a smile. Jerry A is surprisingly agile for a man his size and the band simply throttle the fuck out of their instruments, especially drum basher Slayer Hippie. Old and new material to satisfy everyone, Poison Idea render 99% of hardcore bands insignificant, a perfect blend of old and new punk styles, with just the right amount of metallic fury. **Wrecking Crew** had an off day, never hitting their usual stride. **Sheer Terror** returned under better circumstances (this time, they had equipment) and their guttural thrash definitely hit the mark. Ditto for **STP**'s heavy grind.

Social Distortion are a decent rock-pop band; not the Christ-like apparition you'd swear half the audience were seeing, yet a band capable of writing some catchy rock tunes. My only beef is it seems a bit studied and contrived, a bit too well-packaged. Safe, even. **Gang Green** have a new guitarist and are no better or worse than they've been for the past few years. Tight, semi-spirited, predictable, bringing out the anticipated response from all the boneheads in the audience. **Seka** were the really redeeming factor of the evening, a non-stop thrash metal locomotive revelling in an over the top energetic overload. **Straw Dogs** turned in a competent set, yet it was less-inspiring than usual. Still, this band deserves a lot better.

Back to back nights of wanton rock 'n roll. First, **The Fluid**, at TT's, a solid, hard rocking dose of pop melody, hard rock riffs and surging power. Then the **Didjits**, with Rick Sims in all his sartorial splendor, wailing forth with an air-raid attack of charging anthems, evenly split betwen "Hey Judester" and "Hornet Pinata," culminating in a floor-shaking encore of "Under The Christmas Tree," where god appeared!

Fresh from their triumphant Rumble win (which I had to miss because of work—oh, well), **Slaughter Shack** opened for **White Zombie**, the following evening, at Ground Zero, with a confident, powerhouse set. Zombie were pulverizing, themselves. Lights spinning, smoke cascading, loud, thundering riffs and pits-o-hell vocals. Heavy as fuck!

TAD

PHOTOS: BOBBY D.

CHLOE

SXSW 90

I still don't know why exactly I go to these music conference type things, although the scenario of spending a week in Austin, TX wasn't unpleasant. If nothing else, at least we'd get to eat some real barbecue. Well, we didn't exactly find barbecue mecca (although a few places came close) but Austin turned out to be a cool place to visit. Austin is pretty suburban for a capitol city and the food and beer are very cheap. The conference itself seemed a lot less hectic and low-key than the New Music Seminar. Major label folks were well-represented, as were press and radio but few indy label people and only a handful of fanzines. Most of the clubs are within a few blocks of each other on 6th Street and this strip on a Friday or Saturday night makes Kenmore Square look like a fuckin' monastery!

Kinky Friedman and Exene spoke at the opening session. Friedman's homespun humor is sometimes puerile and, perceived by some, homophobic, yet was better than having some self-righteous cause-oriented individual up there, I guess. Causes were well-represented—lots of talk about college radio censorship at a station in Lawrence, KS and, on the controversy panel, homophobia, sexism, and racism. The issue of record labelling also emerged in some of the meetings. The controversy panel featured a spirited attack by gay activist Jim Fouratt on Bill Adler (now ex) of Rush Management (Public Enemy, LL Cool J) for his artists' perceived misogyny, homophobia and anti-semitism.

I attended most of the press panels. A few thoughts: Gina Arnold of the SF Chronicle says there aren't many good bands in her city and that she doesn't see much point in going out to clubs, which makes me wonder what she's doing in the business. Also, she must live in a cave given the number of hot alternative acts in teh Bay Area. Plenty of decent hardcore, metal and pop bands populate that area. Also, Gil Asakawa, music editor of Colorado's Westword seems to have a dim view of fanzines, saying he sees little writing talent. That may be true to a degree, but that's still an unwarranted, blanket dismissal. Also, I think the percentage of lousy mainstream rock writers is just as high—so many articles come across as re-written press releases or lack any sort of strong critical stance, opting, instead, for a mamby-pamby postivism.

There was also a softball tournament, where the print media team made it to the finals, only to be defeated by the club bookers. At least we kicked radio's ass in the opening round...

LIVE SHIT:

Well, the pickings weren't all that extraordinary. Too many jangle bands, not enough ballsiness, in a nutshell, although there were some exceptions:

THURS., 3/14

The Ritz is populated with rowdy, drunken fools. This is the downside of cheap beer. **Blowhole** were an average hardcore trio, like an inept hall show band. **Johnny Monster & The Nightmares** did bad covers and the attempts at humor seemed forced and contrived. **The Skatenigs** are on the right track, though. Loud, bombastic Ministry/RevCo/Big Black-ish sound, with more of a HC slant and, while there are some bugs, it bears watching. **Agony Column**, after equipment problems, came back strong. Hard-edged metallic rock with a psychotic element. **Sister Double Happiness** offer up blusy hard rock, well-played, if not making a long-lasting impression.

FRI., 3/15

Cinco Dudes come across as being a post-punkish Cult, with a tougher edge. Rockin', although the vocalist is way pretentious. **Sugar Shack** were one of the best bands I saw all week. Long hair, loud guitars, plenty of volume. Sub Pop rock with a bluesier influence. "Freak" and "Got A Match" burn full-throttle. **Hollyfaith** play southern-tinged goth rock, which means post-punk, I guess. A few stirring riffs, yet too slick to have much of an edge. **Follow For Now** are following, alright—like watered down Spyz, Living Colour or Fishbone, a black rock/funk act without the songs or presence. Drummer excels, yet there funk isn't happening. Actually, the surprise of the night was a punk rock extravaganza in a garage on 5th Street. We only caught a minute or two of some inept HC band and this definitely wasn't an A&R event.

SAT., 3/16

Kill Whitey are an innovative hard rock band with an engaging female vocalist, strong songwriting and songs and lots of power. Despite their provocative name, the band gets by on ability, rather than shock value. **Last Crack** were disappointing. They were too loud (and I'm not too old!), Buddo isn't the manic frontman rumored and, except for "Sinister Funkhouse," the riffs don't generate sparks, nor is there really a groove of accessiblity. After walking around a really shitty neighborhood, looking for a cab, we made it to see the **Magnolias**, who were the top band of the week. Heartfelt, passionate, driving—the elements that make great rock 'n roll. John is a small, frail frontman like Pete Shelley, singing in a flat voice with a nasty edge. Punky, energetic, but not trendy enough, judging by the miniscule crowd. Jeez, 3 hot albums, the best band out of Minnepaolis in years, but without the hype machine. Screw you all!!

SUN., 3/17

Red Herring are just a step above bar-band rock, with a slight psychedelic/hard rock influence. A pointless cover of "War Pigs," plus a vocalist who wants to be Mike Patton (Faith No More). **Marshmallow Overcoat** play authenitic-sounding psychedelic rock, complete with organ and fuzzed-out guitar, drawing on the 13th Floor Elevators, Sonics and Strawberry Alarm Clock for inspiration, played competently, for the most part....

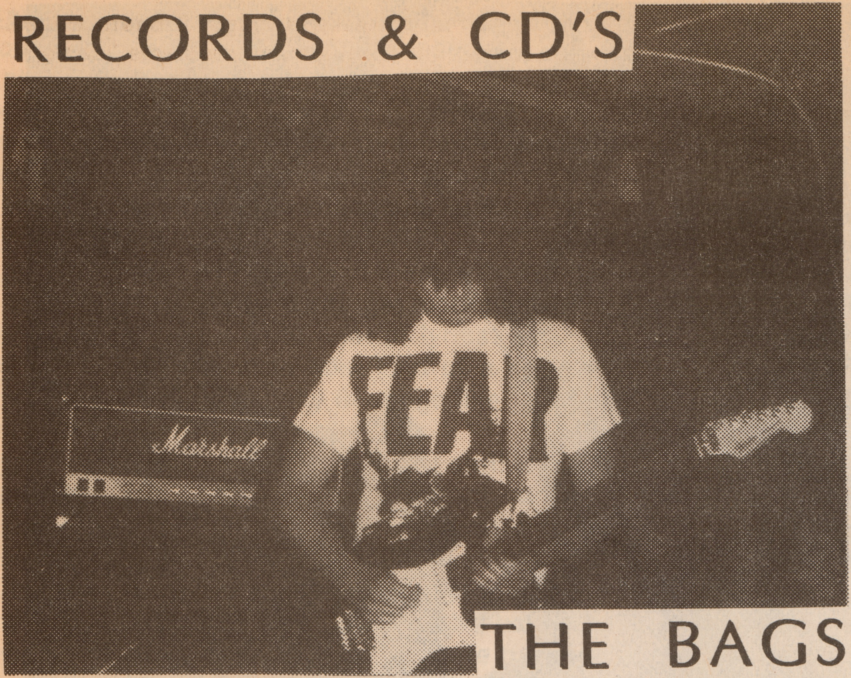
OTHER ITEMS OF INTEREST, TO FILL SPACE:

Renowned Austin native **Daniel Johnston** played a set at a record store to an appreciative throng. Quite the spectacle. Crazy or not, Johnston writes some engaging tunes, delivered from an amusing perspective. Plus they served free beer, which left a bit to be desired, quality-wise, but, hey, free is free.

Great book store--Half Price Books, which is a rapidly-growing Texas chain and is probably one of the best used book stores I've been in.

Didn't get to try Salt Lick, reputedly the best BBQ in Austin. Oh well....

RECORDS & CD'S



THE BAGS

AB'S-Mentalenema (Link)

Upbeat power pop, fast and spirited. Nimble bass lines, smooth vocals, stinging guitar and a bagful of solid tunes. Like a musical sweet-tart—melodic and with bite, as well.(POB 164, London SE 5QN, ENGLAND)

ADOLESCENTS-Live 1981 and 1986 (XXX)

Kind of raggedy-sounding live performances, both in terms of sound quality and the band's occasional sloppiness. All the classics are here ("Kids," "Amoeba," "Wrecking Crew") and, for the lapses in tightness, the band certainly sounds energized. Just wish it sounded better. (6715 Hollywood Blvd., #284, Hollywood, CA 90028)

AFGHAN WHIGS-Up In It (Sub Pop)

Hard-rockin' poppy stuff—like a cross between Soul Asylum, without the back to the land rootsiness and the Buck Pets, only not quite as overpowering. "Retarded" packs a solid guitar hook and a lyrical hook of "muthafucka" while "Hated" screams and rocks. Adequate, though not enticing all the way through. (POB 20645, Seattle, WA 98102)

AFTER WORDS (Sammich)

This band might be from Atlanta but they have the DC sound down pat—yearning vocals, personal lyrics, strong tunes and a powerful drive. Parts of this remind me of Rites of Spring, Ignition or a more melodic Faith, but After Words definitely have their own personality. Songs that stir the emotions and hit with both power and beauty. (POB 32292, Washington, DC 20007)

AGITPOP-Stick It (Twin Tone)

Oh, sure, these guys are a tight unit and turn the neat riff here and they're. They're also cloying in their poppy/rootsiness and, if a band could be accused of being too clever for its own good, it'd be these guys. Being cerebral is fine, but to what your title says—make it stick. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

AHNREFN/LAST ROUGH CAUSE-Soft Lights & Loud Guitars, Part Two (Released Emotions)

Old-style poppy punk from both bands. Which means, indeed, loud guitars, catchy songs and hooks galore. Ahnrefn sing in a foreign tongue (Gaelic? Welsh?), with a buzzsaw attack. LRC's music incorporates some reggae and both have good taste in covers—LRC with Starjets' "War Stories," Ahnrefn with Ruts' "Staring At The Rude Boys." Snappy stuff. (POB 132, Acton, London W38XQ, ENGLAND)

GG ALLIN-Doctrine of Mayhem (Black & Blue)

More GG retro—half this album came out as a split LP with Artless several years ago and features those loveable Scumfucs, Plus there's tracks from the Cedar Street Sluts demo and a few acoustic tracks which shouldn't cause Dylan to lose much sleep. Underneath all the bluster and cursing is some pretty decent garage rock, actually. "Fuck The Dead," indeed. (Suite 152, 400D Putnam Pike, Smithfield, RI 02917)

ANTI-NOWHERE LEAGUE-Live & Loud (Link)

The ANWL had their brief moment of glory on their first few 45s and firs LP, but degenerated into a forgettable band after that. This live album combines the best and worst into a sloppily-delivered hodgepodge with inane between-song banter. "For You," "Streets of London" and "Let The Country Feed You" have a scabrous likeability, but a lot of the material suffers from the weak instrumentation or attempts at a sort of overbaked "meaningfulness" ("Johannesburg"). "We Are The League" is still this band's sole longplaying triumph. (POB 164, London SE 5QN, ENGLAND)

ARSENAL-Factory Smog Is A Sign of Progress (Touch & Go, EP)

5 more tracks from Santiago Durango's project. A more ambient Big Black? Perhaps, what with chiming keyboards and melodic textures, but "Michaelangelo's Penis" has its moments of rage. Mildly intriguing. (POB 25520, Chicago, IL 60625)

BABES IN TOYLAND-Spanking Machine (Twin Tone)

Jarring, gyrating primitivism permutated into something soulful and stirring. Kat Bjelland aggressively strums and exorcises demons with her vocals, over a primal, rhythmic base and it beats the living snot out of anything Throwing Muses ever attempted. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

BAD BRAINS-The Youth Are Getting Restless (Caroline)

Given the controversy surrounding the Brains' viewpoints on homosexuality and other issues, a certain amount of amibivalence about embracing this album is a gnawing issue. Putting the issue aside (which, understandably, some won't want to), this is an amazing tour-de-force, fully capturing the band on a night (in '87) when all the right elements were in place. A plethora of old songs exploding out of the speakers and the reggae tracks are uplifting rather than sloggish. The band is in peak form, making you remember what the big deal was about. (114 W. 26th St., NY, NY 10001)

BAD RELIGION-No Control (Epitaph)

More great melodic hardcore from Bad Religion. Strong vocals and harmonies, songwriting that reads like an intellectual discourse and hitting hard and fast. Not much deviation in form, save the mid-tempo "Sanity," but Bad Religion's uniqueness is their ability to incorporate a warmth and original lyrical style into their stinging assault. (6201 Sunset Blvd., Suite 111, Hollywood, CA 90028)

THE BAGS (Stanton Park)

A long time between LP's for this hot local combo and it's a more diverse, yet definitely hard-rocking effort, right from the opening chords of "Bagpipe." The Bags play up their garage roots a bit more, and also throw in doses of hard rock, psychedelia ("Swog" features an appearance by their alter-ego Swamp Oaf and one track includes sitar) and even a bit of thrash, but sounds little like "Rock Starve." "Dropout" has a riff that surges like a mutha and a mind-bending solo. Great, vital rock 'n roll, nothing more or less. (POB 58, Newtonville, MA 02160)

OTIS BALL-I'm Gonna Love You 'Til I Don't (Bar-None)

Likeable, nerdy pop. Musically diverse, occasionally a bit too cute for its own good, but I can't hate a guy who writes cool songs like "Charles Manson's Birthday," "Honesty" or "Hey Buddha." So if your tolerance threshold for cutesy isn't too low, Otis could be your man. (POB 1704, Hoboken NJ 07030)

BASTRO-Diablo Guapo (Homestead)

Wow, this is a mind-blower. Bastro is now fleshed out to a mighty 3-piece. Guitars screeching and feedback-drenched, plowing bass lines and drumbeats spitting out a semi-automatic rat-a-tat array. A joyous noise, a relentlessness that rides the crest of an unsettling groove. (POB 800, Rockville Ctr., NY 11571)

BIG BOYS-Wreck Collection (No Auditions)

LP release of the cassette reviewed in SV #27. A "greatest hits" compilation might have made more sense ("Fun Fun Fun" anyone?) but it's still a solid collection from this underrated funk/punk/pop band who smashed genre barriers with their diverse and versatile music. (POB 49767, Austin, TX 78765)

BIG DRILL CAR-Album Type Thing (Cruz)

A strong pop record, with the aggressive element to make the songs stick in your craw. Loud, crackling guitars, strong vocals meshing perfectly with melodies. Big Drill Car, at times, use similar song structures as All, but with a harder edge under the polished sheen. (POB 7756, Long Beach, CA 90807)

THE BIG THING-In The Elbow Room (Rave)

Mix up some hardcore, garage punk and lots of liquid refreshment and whaddya get? Something loud and spirited and The Big Thing are certainly able to spit out some sparks on this debut album. Jagged glass guitar, high-octane drumming and a free-wheeling, Detroit-styled attack make this pretty ear-scorchin' stuff. (POB 40075, Philadelphia, PA 19106)

BIG TROUBLE HOUSE-Afghanistan (Horse Latitudes)

Coming out of the ashes of Breaking Circus, one of the midwest's most underrated bands, this band works hard at being original and has a unique style that is both rootsy and modern. Some successes, some failures, with the best tracks working a subdued tension, as well as a punchy drive. Potential is there, even if I'm not 100% blown away, yet. (POB 300021, Minneapolis, MN 55403)

BIG WHEEL-East End (Giant)

Since Squirrel Bait split up, 3 bands have emerged—Bastro, Slint and now Big Wheel, which has vocalist Peter Searcy and comes closest to recapturing that band's sound. Which means strong melodic rock, impassioned vocals and songwriting exposing a vulnerability in the face of coming of age. Searcy's voice retains its grit and his range has broadened, as well. Big Wheel have less of the chordal buzz or hardcore punch of Squirrel Bait, yet the power bubbles under the band's melodic compositions. (POB 800, Rockville Ctr., NY

11571)

BLOODSISTER (109)

Plodding punk/hard rock with personal and political lyrics from this female NY trio. Sounding at times like Legal Weapon or a heavier version of Salem 66, Bloodsister's compositions are intense but often overwrought. Inventive, powerful arrangements, yet the effect is usually numbing instead of invigorating. (115 St. Mark's Place, NY, NY 10009)

BLOODSTAR (Desert Engine)

Bloodstar aim for a progressive metal sound and don't always succeed. A dense sound with guitars, keyboards, vocals and rhythm machine mixed in a murky cloud, part Voivod and part Deep Purple. The speedier tracks manage to energize. The lengthy dirges, on the other hand, get to be terminally dull. A real mixed bag. (Regensbergstr. 108, 8050 Zurich, SWITZERLAND)

BOMB-Happy All The Time (Boner)

Bomb ain't as clever as they think they are. Only the jumpy "Lucy In The Sky With Desi" shows any sort of life. "The Power of Suggestion" keeps repeating the album's title over a jazzbo groove 'til you're numb and side "33" is one long dirge, masquerading as 4 songs. Sleep-inducing, rather than mind-messing, which I assume is their intent. (POB 2081, Berkeley, CA 94702)

BOMB DISNEYLAND-Why Not! (Vinyl Solution)

Uneven hardcore/metal hybrid. The band's stabs at thrasharama and experimentation, though good-humored, fail to come off. At their best, they approximate the power of a cheekier (?) Rudimentary Peni. It is better than the mindless UK noisecore of late, although the assault needs to become more focused. (231 Portobello Rd., London W11 ENGLAND)

BORGHESIA-Resistance (Play It Again Sam)

Like fellow Yugolslavs Laibach, Borghesia's soundscapes sometimes have a marching-in-step feel to their music, yet infuse more contemporary influences and are (comparitively) more tuneful. Not that the incessant bash of "Young Prisoners" or "October" would ever be mistaken for pop, but some of the arrangements show inventiveness and a hook with the beat. Better than average. (1659 N. Damen Ave., Chicago, IL 60647)

BULIMIA BANQUET-Party My Colon (Flipside)

Better than their first album, "Party My Colon" is sometimes a mixed bag where the annoying elements outstrip their perky drive but it's a lot more consistently satisfying. Potent punk rife with tire-squealin' adrenalin and a razor's edge brought out with the All crew's production. Some Flag-ish creepy crawl and jazzy touches add to their basically straight-on assault. (POB 363, Whittier, CA 90608)

BUTTHOLE SURFERS-Widowermaker (Touch & Go, EP)

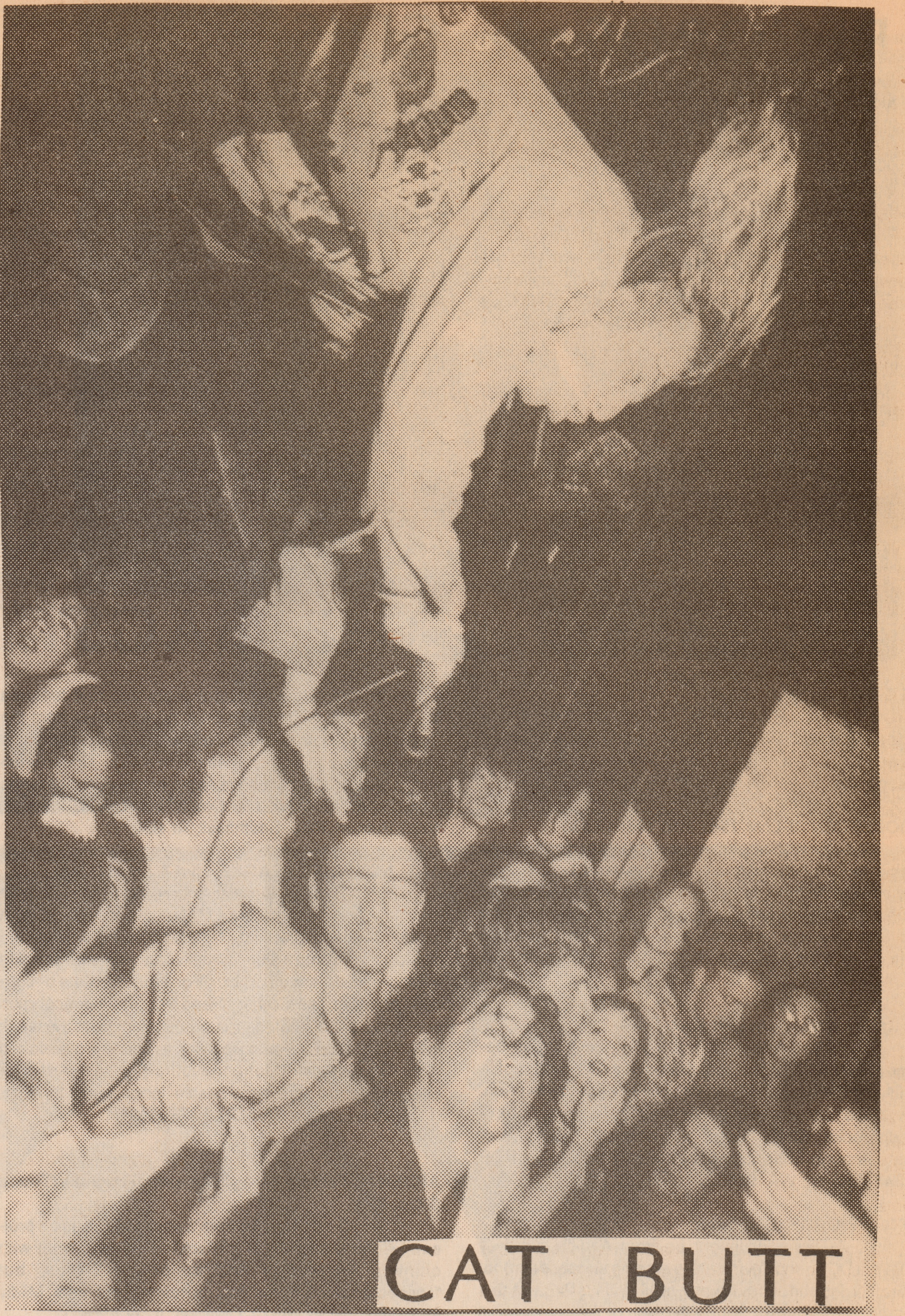
A 4 track psych-out headmess and more directly assaultive than anything in recent Buttholes memory. It doesn't top the shining moments of "Another Man's Sac" or "Cream Corn," but it sounds like the Buttholes wanna rock 'n roll again and that's cool. (POB 25520, Chicago, IL 60625)

CAT BUTT-Journey To The Center Of (Sub Pop, EP)

Loud, rockin' stuff with a lil' bit of southern blues raunch spicing it up. David Duet is an effective howler and the playing is muscular, especially on the hellbound ride of "Freebase" and heavy duty grunge rocker "Born Loser." (POB 20645, Seattle, WA 98102)

CEDAR ST. SLUTS-Songs By Working Girls (Black & Blue)

Ever hear an album so awful you don't know whether to treat it as a joke or not? Well, this disgrace falls into that category. Cheesy, new-wavey rock sung by 3 cock-teasin' females, with some material written by GG Allin and from the laughable balladry of "Darkness and A Bottle To Hold" and "In This Room" to their offensive accent-inflected vocal on the pseudo-reggae of "Working Girls," this is pure, unadulterated crap that won't make any red-blooded man pop a boner, even the most hard-up loser. (Suite 152, 400D Putnam Pike, Smithfield, RI 02917)



CHAOS UK-The Chipping Sodbury Bonfire Tapes (Weasel)

Hard to believe these guys are still thrashing about. Fast, buzzsaw spurts that'll make you nostalgic for your mohawk, including a sloppy cover of a great song—Punishment of Luxury's "Brainbomb." The "Cider-house mix" of "Farmyard" seems pointless and this seems like an album of leftovers but it has its moments of raw intensity. (POB 1274, Manhattan Beach, CA 90266)

CHEATER SLICKS-On Your Knees (Gawdawful)

Primitive, bashing garage rock. Dana Hatch beats his drum kit into bloody submission, the guitars snarl and, under the raunch, subtle melodies and a classic roots rock feel. "Chaos" sums up their approach perfectly and their marriage of rock's primal id to a classic influence meshes quite well and will rip your flesh open. (POB 1331, Cambridge, MA 02238)

CHEMICAL PEOPLE-The Singles (2" Pecker, CD)

No porno queen on the cover (drat!) but 24 slices of pure poppy punk rock with a spirited tunefulness, culled from their hard-to-get 7" releases. They meld the energy with the hooks in a similar fashion as All and their covers of GG Allin (3 early songs), Hard-Ons, Glenn Danzig, Spinal Tap and the unforgettable Nig-Heist are tastefully raucous (?). Makes a good argument for owning a CD player. (POB 6969, Beverly Hills, CA 90212)

CHICKEN SCRATCH-Important People Lose Their Pants (Community 3)

Post-punk ain't always a dirty word, ain't always an easy out in a review. Innovative permutations in a gtr/bass/drums format, edgy and eclectic. "Cardboard Box" has a surging , nervous energy like Mission of Burma and "Trail of Thread"is equally hot and jarring. Some original sounds in those grooves. (438 Bedford Ave., Brooklyn, NY 11211)

CHILLS-Submarine Bells (Slash)

A bit wispier than the superb "Brave Words," but The Chills maintain their knack for writing engrossing, multi-faceted pop songs. "Heavenly Pop Hit" is just that, while "The Oncoming Day" and "Familiarity Breeds Contempt" are upbeat and driving, layering instruments on top of strong drumming, typical of the best Flying Nun stuff. Even with the atmospheric inertia of a few songs, "Submarine Bells" is a well-crafted album of seductive pop melodies.

CONSOLIDATED-The Myth of Rock (Nettwerk/IRS)

Intense audio-collage—part industrial soundscapes ala Ministry/RevCo, part hip-hop and with an overwhelming amount of food for thought. Consolidated, 3 men from SF, pull no punches in their diatribes against nationalism, consumerism, fascism et al and it's a sonic barrage. Anger harnessed through creative tape manipulation.

CONTROLLED BLEEDING-Trudge (Wax Trax)

Controlled Bleeding's new album builds its compositions from the beat on up, with an aggressively percussive assault, over which they layer guitars, bass, syth-drone and often-distorted vocals. Sometimes bombastic and stately-sounding, sometimes packed with fiery rage, Controlled Bleeding explore many avenues and do it with finesse and a single-minded intensity, rarely veering off the course.
(1659 N. Damen Ave., Chicago, IL 60647)

CORRUPTED MORALS-Cheese-It (Lookout)

Really, do I still need to hear a song about skate-harrassment, sung by some adolescent with a shitty voice, in 1990? Corrupted Morals do attempt to mix up some other styles with their basic thrash and deliver the message with a light touch, but it's still pretty much by-the-numbers and that's why a lot of hardcore seems to be getting so tiresome to me, lately. (POB 1000, Laytonville, CA 95454)

COSMIC PSYCHOS-Go The Hack (Sub Pop)

Haven't heard such a stripmine, buzzsaw guitar blast or such a down 'n dirty sound that means this much biz since Antiseen. Raunchy, raw punk rock with a heckuva backbeat. Guitarist Peter Jones like to reach for his wah-wah pedal a lot and bends out quite a mind-blower solo on "Pub." Songs about girls and getting drunk, mostly, with a bad attitude stamped all over it and fuck if it ain't one of the best records so far this year. (POB 20645, Seattle, WA 98102)

COWS-Effete and Impudent Snobs (Amphetamine Reptile)

A chunka-chunka burning noise. Bluesy, ballsy dissonance possessing the requisite wanton scorch. Some songs have the same sick sort of slide guitar that Feedtime used. Plowin' bass, hellfire guitar, vocals that have their own instrumental quality. Almost as hot as "Daddy Has A Tail," but not quite. The scat-singing on "Emigrant Song" is very cool, though. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

CRACK-In Search of the Crack (Link)

The Crack have a member named Steve Jones—coincidence that this band sound like disciples of both Steve and Mick Jones? Whatever, this is excellent pop/punk, stirring and anthemic, bubbling with catchy melodies and bristling with power. A sound that brings the Pistols, Clash and 999 to mind, while adding their own touches to it, as well. Tough and tuneful. (POB 164, London SE 5QN, ENGLAND)

CRAMPS-Stay Sick (Enigma, CD)

Ain't sick enough—well, that's not true, lyrically. Obsession with the tawdry side of sex and rock 'n roll. The Cramps look at rock 'n roll as a demonifying force and revel in it. No saviors, here. They've traditionalized their sound to classic rockabilly and it lacks a bit of the trashy raunch and all-out craziness that they useta have. Still, that "god-damn rock 'n roll" may not save souls but it still attacks the pelvis like nobody's business and The Cramps haven't entirely lost their ability to do that. (POB 3628, Culver City, CA 90231)

HELIOS CREED-The Last Laugh (Amphetamine Reptile)

Interesting project involving ex-Chrome instrumentalist Creed and 2 others, one of whom plays bass in Skin Yard. Creed's treated guitars and vocals often create an eerie, enticing maelstrom and the punchy rhythm section is a strong complement. "Some Way Out" is a full-on dose of electro-thrash, "The Rant" sounds like a distorted Stooges and "Bend Over" is a Chrome/Killing Joke mutant. "The Last Laugh" sometimes struggles to be involving over the course of the whole LP, but Creed's guitar work is innovative and the multi-layered tapestry of guitars, effects and vocals are often captivating. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

CRISIS PARTY-Rude Awakening (No Wonder)

Crisis Party are from Seattle and, do indeed, have a hard rocking approach, but their spiritual mentor seems to be Iggy more than anyone else. Vocalist Kenny has kind of a lobotomized Stiv Bators inflection, matching the band's insolent swagger. Raunchy and trashy, but with an appealingly darker, sinister shading..(18653 Ventura Blvd., #311, Tarzana, CA 91356)

CRUST-Sacred Heart Of Crust (Trance, EP)

Rhythmic dirge/noise—sorta Butthole influenced, occasionally hitting the groove. Not all the time, mind you, but there's enough aggression and ugliness to allow room for improvement and keep an ear cocked for future development. (POB 49771, Austin, TX 78765)

CYNICS-Rock 'N Roll (Get Hip)

It's 1990 and any album calling itself "Rock 'n Roll" better be DAMNED good. Well, no excuses necessary for The Cynics. Hot garage rock, with an abundance of bluesy, raucous rave-ups, as well as poppier moments, blasting out of the speakers. A wild frenzied trip, crossing the garage roots with punk energy. (POB 666, Canonsburg, PA 15317)

DAMNED-Final Damnation (Restless)

The '88 reunion concert, with Captain Sensible joining in the fray for a spirited run-through of songs from "Damned Damned Damned" and "Machine Gun Etiquette." Played with aggression and wit and not sounding like a tired rehash.
(POB 3628, Culver City, CA 90231)

COSMIC PSYCHOS

DAS DAMEN-Mousetrap (Twin Tone)

"Mousetrap" is Das Damen's most subdued effort—it has the same wash of sound, mixing harmonies and guitars, only it's a lot poppier and obvious in its 60s references. But if any band can get away with it, it's Das Damen. Bite & hooks, with the wahwah taking command on the hard rocking "Mirror Leaks" and "Please Please Me." The emphasis is on melody, but they turn up the juice when the primal urge hits them. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

DATURA SEEDS-Who Do You Want It To Be? (Toxic Shock)

Ex-Zero Boys frontman Paul Mahern returns with this new band, a pure pop excursion strong on melody and hooks, the ideal complement to his strong vocals. No real punk influence to speak of, but, rather, a '79 power pop feel and there are some great, catchy-as-fuck songs like "Reclaimit" and "Folk Thing." No self-conscious college-style cloying, here; just a throwback to 60s influenced pop music like it should be played. (POB 43787, Tucson, AZ 85733)

DEATH OF SAMANTHA-Come All Ye Faithless (Homestead)

Sartorial splendor and able to rock like nobody's business. A literary sense weaved through the band's furthest-reaching album—perhaps that comes from spending an adolesence holed up in the bedroom digesting one book after another while Eno's "Warm Jets" and Bowie's pre-"Diamond Dogs" output played in the background. Intricate, literate and with songs that kick in your craw. (POB 800, Rockville Ctr., NY 11571)

D.I.-Tragedy Again (XXX)

D.I. return to a thrashier style, for the most part, starting with the fury of the title track. As usual, energy to spare, althogh the album's a bit on the short side. Clever lyrical touches on the anti-drug "Chiva." (6715 Hollywood Blvd., #284, Hollywood, CA 90028)

DIDJITS-Hornet Pinata (Touch & Go)

The adrenalin, the aggression and cleverness of the best in your face punk rock. The Didjits can slam it hard and also shift moods where they like—full on blasts like "Killboy Plowhead" and "Hooly Ghouly" or the seething, midtempo "Captain Ahab." If the Saints' first 2 albums or "Back In The USA" by MC5 ring your bell, the Didjits are worth your time 'cause their songs echo those classic sounds and up the power ante. Add to it an unabashed rock 'n roll rootsiness and a spitfire version of MC5's "Call Me Animal" and "Goodbye Mr. Policeman's" shy quotation of "Won't Get Fooled Again"—and "Hornet Pinata" is the toy-filled bag of your dreams. (POB 25520, Chicago, IL 60625)

DISTORTED TRUTH-Smashed Hits (Link)

Politically-inspired punk that has an urgent feel. Distorted Truth's music incorporates elements of SLF, the Clash and the Jam, with driving melodies and stinging poppy guitar. Not much polish, but played with spark and passion. (POB 164, London SE 5QN, ENGLAND)

D.O.A.-Murder (Restless)

DOA's best album in a few years, nothing as great as their first few LP's, but they're still trying to rock out and come up with some winners in "Suicidal," "The Agony & The Ecstasy" and the remake of "Waiting For You" (from "Hardcore '81"). STill, they're over their heads attempting to cover "The Midnight Special." Some of the material isn't top-notch, but their approach is gruffly likeable. A couple of changes—guitarist Dave Gregg has been replaced by Chris Prohm and vocalist Joey "Shithead" Keighley now inexplicably spells his surname Keithley. (POB 3628, Culver City, CA 90231)

D.R.I.-Thrash Zone (Metal Blade)

D.R.I. have their formula down pretty well, by now—compressed and precise, a bit more metallic than in the past and song lengths are up there. "Beneath The Wheel" and "Kill The Words" both connect hard, with punchy arrangements and incisive lyrics. A credible thrash fest, but it's pure product and not something I'd exactly call essential.

EAT-Sell Me A God (Fiction/Polygram)

Like fellow Brits Screaming Blue Messiahs, Eat have an affinity for American roots music and blues.—their album cover is a pastiche of American kitsch, as wel. And while "Tombstone" and "Electric City" are 2 solid leadoff rockers and "Stories" has a funky tension, the energy level isn't maintained over the course of the whole album. All wind-up, no follow-through.

EFFIGIES-Remains Nonviewable (Roadkill)

This album collects the Effigies' "Haunted Town" and "We're Da Machine" EP's, the "Bodybag" single and adds 4 cuts from their underrated "Forever Grounded" album. The Effigies' style was aggressive, yet tempered with snatches of metallic licks and melody and later material added a more textured guitar sound. A solid collection by this often-overlooked band. (POB 37, Prospect Heights, IL 60070-0037)

ELECTRIC LOVE MUFFIN-Second Third Time Around (Buy Our Records, EP)

Better than their Restless LP, although nothing that's terribly exciting. Collegiate pop, some countryish stuff sounding like a watered-down Meat Puppets and it occasionally hints at wanting to kick out but doesn't fully materialize. Too nice for their own good? Could be...(POB 363, Vauxhall, NJ 07088)

ELEVENTH DREAM DAY-Beet (Atlantic)

This sure as fuck doesn't sound like a major label album, although EDD have an indy pedigree. Cross Jeffrey Lee Pierce vocals with a dense, yet shimmering sound drawing from early Dream Syndicate and, of course (much overrused comparison) the Velvets, in a sprightlier vein and that's what "Beet" adds up to. Quite possibly this label's best signing since AC/DC.

ELVIS HITLER-Hellbilly (Restless)

A rousing punky/sweaty/rockabilly hybrid that possesses a sharp sense of humor as well as a ferociously rocking spirit. That spirit comes through loud and clear on Elvis Hitler's second LP. Lives revolving around booze parties, fast cars and paying homage to "Ghost Riders In The Sky ("Showdown") and the Green Berets. Loud, fast, hellishly-rocking fun. (POB 3628, Culver City, CA 90231)

JACK ENDINO-Angle of Attack (Bobok)

Skin Yard guitarist and production wizard Endino sets forth with a mostly solo effort and it's not what you'd expect. Experiments into African, ambient and different rock styles, which are ambitious, but largely forgettable. Endino's at his best when dishing out the piledriving rock 'n roll, of which there's certainly an ample supply, although not bogged-down to the "it all sounds the same" trap. Varied, yet with its share of rewards. (POB 43787, Tucson, AZ 85733)

FAITH DEALERS-Big Busted Beauties (Limited Potential)

All over the map. Idiosyncratic guitar rock, sometimes poppy, sometimes abrasive, delivered with an offbeat sense of humor. 2 real stickers in "Portrait of a Loser" and "Everything Under The Sun," with strong riffs and hooks under the tough pop style. Unfocused, but intriguing in small doses. (POB 268586, Chicago, IL 60626)

FALL-Extricate (Cog Sinister/Fontana, CD)

A Fall album is like a connected stream of thought, with music as a stirring, sonic backdrop to Mark E. Smith's disjointed poeticism. The Fall still flirt with pop melody on occasion, yet the feel is a bit more experimental. Not a return to the jarring past, but not predictable, either. "Telephone Thing" approaches funk the same way Magazine did, a strong bass line playing off atmospheric keyboards and the title track hits a solid, hard groove. "Extricate" is hit or miss, overall, yet has its share of worthy moments.

FEEDTIME-Suction (Rough Trade)

Another, and, sadly, the last grungy primal roots assault. Feedtime's sound is a lot thicker this time, still maintaining its rawness and reverence for bluesy modes. Feedtime's drive is anchored around potent drumbeats unadorned by cymbals, a motor-like rhythm guitar and a mewling slide buzz. The blues come out full-force on "Confusion Blues" and the feddback-free "I'll Be Rested," while "Pumping A Line" is a single-minded power-pounder. Feedtime's most realized effort and one that still revels in its lack of civility. (611 Broadway, #311, New York, NY 10012)

FLOUR-Luv 713 (Touch & Go)

A triumph for the Rifle Sport/Breaking Circus bassist. Aggressive, stylistically diverse with a melodic warmth arising from the guitar/rhythmic minimalism. Elements of Big Black and Breaking Circus pop up, although Flour ain't so overtly obvious. Most of side 2 is a seductive, riveting sonic whirlpool and the distorted casio piece that closes side one is a piece of enrapturing weirdness. For once, a non-masturbatory solo effort. (POB 25520, Chicago, IL 60625)

FLUID-Glue (Sub Pop, EP)

Wow! Mind-blowing, as the Fluid have their sound to perfection, coplemented by Butch Vig's lively production. Poppier, as well as more powerful and stylistically diverse. Their cover of The Troggs' "Our Love Will Still Be There" is given a Who circa -1970 treatment. "Pretty Mouse" has a knockout, descending riff hook and "Wasted Time" is metallic and heavy. A pure rock 'n roll heart pounding through loud and clear. (POB 20645, Seattle, WA 98102)

FORCED REALITY (Patriot)

Too bad this band's lyrics are so lunkheaded, 'cause Forced Reality are quite a hot unit. Classic-style oi, heavily influenced by the 4-Skins, with catchy tunes and Pete's throaty, forceful croon make for a strong combination. While patriotism is fine, Forced Reality carry it to a one-dimensional extreme, wanting to beat the "freaks back under their rocks," reinforced with the chorus "This is my land, not your land." Sorry, America is a land for all viewpoints. Great music, dumb perspective. (9 Earl St., #1, Malden, MA 02148)

FORGOTTEN REBELS-(Untitled) (Restless)

Mickey DeSadist is back with yet another revamped lineup and more of a rock 'n roll approach that doesn't have the punky adrenalin, yet still rocks plenty hard in spots and maintains its sick sense of humor. "Good Times Never Last" sounds like aborted Mott The Hoople. No,it ain't "Surfin' On Heroin," but these Rebels can rock when they want to. (POB 3628, Culver City, CA 90231)

FREAKS-In Sensurround (Resonance)

The Freaks may not sound 100% retro but they know their trash-pop culture roots, from the title of the album to the icons on the cover—The Runaways, Yoko, Rodney Bingenheimer, to name but a few. The band draws on 20 year ago acid/hard rock visions, with both a folksy and punk sensiblity, which means they can get dreamy and they can also rock furiously. A flashback without the cobwebs, differentiating influence from revivalism and kicking up a storm along the way. (POB 549, Village Station, NY 10014)

FRIGHTWIG-Phone Sexy (Boner)

Frightwig are 3 women. They play loud. They rock hard. Lynn, their drummer (who has played with The Dicks and Sister Double Happiness) mercilessly batters her kit. Rebecca makes all sorts of noises with her guitar. Good, raucous stuff. (POB 2081, Berkeley, CA 94702)

FUGAZI-Repeater (Dischord)

Fugazi is that rare band, these days, in so-called underground circles, that appeals to a broad audience and the simple reason is because their music and message have a complexity and, also, aggressiveness that stimulates both emotionally and gutterally. Jarring and challenging, and equally accessible. Rife with songs that hook in with a full-scale force, seamlessly weaving sinewy guitar lines, versatile rhythms and emotional vocals from both Ian and Guy. Dynamic, creative and just fucking inspiring. (3819 Beecher St., NW, Washington, CD 20007)

FULL FATHOM FIVE-Multinational Pop Conglomerate (Link, US)

FF5 abandon the murky drone for a much more college radio-amenable powe pop style and, even if they veer a bit too close to REM territory on a few songs and dream off into slumberland on some others, the band still has it in them to rock convincingly. Hooky, yet with an enticing undertow and a non-wimpishness that gives it the requisite bite. (277 Church St., NY, NY 10013)

GANG GREEN-Can't LIVE Without It (Emergo)

Considering I haven't thought much of Gang Green as a live act for quite some time, this collection comes as a rather pleasant surprise—a pretty spirited retropsective that catches the band on a real good night. All 'yer fave skate/punk/thrash/metal/drinkin' anthems are included. (225 Lafayette St., #709, NY, NY 10012)

GBH-Diplomatic Immunity (Clay)

21 of GBH's best squeezed onto one LP (which may explain the somewhat low fidelity). Lots of loud & fast ravers, including some rare singles. Only glaring omission I can see is "Bell End Bop," but, besides that, a roaring throttle fest to be had. (12 Thayer St., London W1MGAU, ENGLAND)

GIANT SAND-Long Stem Rant (Homestead)

A challenging album from Giant Sand—down to a 2 piece on this release (helped out by friends along the way) and, after several listens, not easy to get a bead on. Rootsy rock with no obvious derivation, although you hear snatches— "Searchlight" sounds like Lou Reed a bit, "Bloodstone" is a pounding rocker and there are folkier bits and pieces. Giant Sand obviously draw from the vast American musical experience and, while at times haphazard, at their best, the results are refreshingly original. (POB 800, Rockville Ctr., NY 11571)

CRISPIN HELLION GLOVER-The Big Problem=The Solution (Restless)

Brilliance or self-indulgence? Glover is attempting to make some big point here but it's muddled and oblique. A series of spoken word readings, songs about jacking off, getting out of bed, clowns and covers of "Boots," "Daring Young Men On The Flying Trapeze" and a Manson tune. A jumbled hodgepodge that offers little insight into the big problem, unless his intent is to say that there are no easy answers, that life is crazy and a mess. And that the solution is to "let it be..." Well, I won't fight logic like that. And I'm not so sure that this cryptic recording is going to provide much more, with repeated listenings. (POB 3628, Culver City, CA 90231)

GOD-For Lovers Only (Shakin' Street)

God have their heroes and emulate them fairly faithfully here. Their love is loud, fast rock drawing from the MC5, Radio Birdman and, more recently, fellow Aussies Celibate Rifles. Some tracks go for a harder rocking sound, some emphasize melody and, while their songwriting isn't quite as thought out or the Rifles or as hook-happy as the Hard-Ons, they rock hard and convincingly. (70 Thornkill Rise, Mile Oak, Brighton, BN4124L, ENGLAND)

GOD BULLIES-Dog Show (Amphetamine Reptile)

The Bullies get a bit more adventurous, this time. Less of the raunch and a touch more tunefulness showing up on the likes of "Abigail" and "Shallow Grave," which, with Mike Hard's somber vocal, is reminiscent of Red Lorry Yellow Lorry. Still, they slander religion pretty effectively throughout the album and lay down the nasty, noisy groove where necessary. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

GOREHOUNDS-Semtex (Big Chief)

An uneven assortment of trashcan punk/pop, hammered home with 2 drummers and a smattering of catchy songs, notably, the energetic and poppy "Tne Pairs of Shoes," "Ruby" (a Kenny Rogers cover) and the rockabilly helltrain ride of "Gimme Gimme Gimme." Sometimes, it's a mess, sometimes it clicks and the Gorehounds manage to draw some intriguing tunes out of the jumble. (611 Broadway, #907E, New York, NY 10012)

GOVERNMENT ISSUE-Finale (dbl. LP, bootleg)

2 disc boot of the GI's, from '88. One LP is a live radio broadcast, one is live from the Ritz and there's only a 3 track overlap. Sound quality is excellent on the radio stuff, adequate on the Ritz set. Makes me miss 'em even more. (No address)

GREEN RIVER-39/Smooth (Lookout)

Great poppy punk with strong harmonies, killer hooks, snappy melodies, the works. Green Day's songs are catchy and polished, but it doesn't have a saccharine, sappy sheen that leaves an aftertaste. (Christ, I sound like I'm describing wine, not a record)—a punky toughness to give it that extra kick. A major label wanted 'em, but Lookout's still got 'em and this is the best LP on this label since Op IV. (POB 1000, Laytonville, CA 95454)

GRIEVANCE COMMITTEE-Lick The Boot (Mourner Bros., EP)

Kick it in your face punk rock, with the all-important atttitude. "Collision Course" is especially stinging. Loud production, tough tuneage, and I'd like to hear more. (POB 05769, Detroit, MI 48205)

GUITAR GANGSTERS-Prohibition (Link)

Chiming, anthemic punk/pop, very strong on tunecraft. Memorable choruses, some Jones (both Steve and Mick) guitar copping, with a sound that has the Pistols' buzz and Clash's urgency. "Radio Shakedown" is a credible reworking of "Silly Thing." Lotsa melody 'n power.(POB 164, London SE 5QN, ENGLAND)

HEAD OF DAVID-Saveana Mixes (Blast First, EP)

Different mixes of 3 songs that ended up on the "Dustbowl" album, plus a psych-mind-blowout track, "Bad Times," that is unreleased, as far as I know. Heavy, numbing and powerful stuff from this sense-bulldoze aggregation. (262 Mott St., #324, NY, NY 10012)

HERESY-Thirteen Rockin' Anthems (In Your Face)

2 Peel sessions by this now-defunct thrashcore unit. Chaotic and brutal, although not quite as out of control as the Earache/noisecore stuff, with a discernble Discharge and old Boston HC (Siege, especially) influence. For those who like it raw. (POB 203, Nottingham, N31 3RF, ENGLAND)

ROBYN HITCHCOCK-Eye (Twin-Tone)

A collection of solo material, with Robyn accompanied only by acoustic guitar and piano. A variety of moods and typically clever lyrics, inspired, ostensibly by Syd Barrett's solo outings and early Lennon, although Hitchcock's personality overrides any accusations of derivativeness and his songcraft is as engaging as his voice. "Cynthia Mask" and "Queen Elvis" are the standouts, both lyrically and melody-wise. Engaging in its quiet manner. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

HOGAN'S HEROES (New Red Archives)

Standard-issue thrash on the first side, while the flip mixes up some reggae, (with one over-long dub) and some thrash and punk. Energetic on the hardcore tracks, although I could have done without the lyrical rasta claptrap of "Dread Or Alive." (distr. by Caroline)

HOLY ROLLERS-As Is (Dischord)

Dynamic, explosive rock from this 3 piece, with an originality that parallels Fugazi. Holy Rollers offer hard-edged music, with strong instrumental intricacy, provocative lyricism and a fresh, diverse approach, from the thrash/tension tradeoff of "Ode To Sabine County" (dealing with the police murder of a black man) to the churning funkiness of "We" and "Machine" to the folky "Johnny Greed." Enticing and riveting. (3819 Beecher St., NW, Washington, DC 20007)

HORNY GENIUS-Burn Your Sister (Community 3)

Not as nasty as the band's name or title would suggest—still, Horny Genius's style of guitar rock is intriguing. Noisy, with melodies lurking, varying between buzz fuzz attack and subdued guitar lines, often in the same song ("A Long Way To Rewind," "Slap The Wall"). Similar in approach to fellow Iowans Full Fathom Five, a heady crossing of Dinosaur's haze and Mission of Burma's intricate dissonance, with a refreshing lack of predictability. (438 Bedford Ave., Brooklyn, NY 11211)

HOUSE OF LARGE SIZES-Heat Miser (Toxic Shock)

It's only rock 'n roll and, to paraphrase one of HOLS' songs, I know what I like. That boogie, hard rockin' sound and, instead of the sledgehammer, the route is more meticulous and subtle and it still rocks with a vengeance. Don't let 'em stay underrated any longer. (POB 43787, Tucson, AZ 85733)

THEE HYPNOTICS-Live'R Than God (Sub Pop)

Actually, only half this album is live and both sides have plenty of squeal 'n scorch. Thee Hypnotics have a vintage feel, their time of inspiration is those rockin' 60s and they revive their influences with a thunderous assault—the bluesy, pyrotechnic hard rock of Hendrix, Stooges and, especially, The Who. "Earth Blues" features Moon-like crumming and some credible Townshend guitar swipes. A mighty appealing blast from the hard side of things. (POB 20645, Seattle, WA 98102)

IGNITION-Orafying Mysticle Of (Dischord, EP)

Another band that bit the dust before they should've. A melodic 'n snappy emotional outpouring, hitting like a swarm. Slower tempos, but no less impact; in fact, this music actually shimmers, while still cutting to the core. (3819 Beecher St., NW, Washington, DC 20007)

I LOVE YOU-Live (Medusa)

Sub Pop-styled hard rock band, including ex-Painted Willie bassist Phil Newman (since departed). I Love You haven't really found their own unique personality, yet, but rock sufficiently hard enough to maintain interest. 60s psych and 70s hard rock melded together and the rave-up of "Bone" is pretty scorching. (POB 3628, Culver City, CA 90231)

JAWBREAKER-Unfun (Shredder)

Quite a striking effort—poppy punk is the broad definition, but there's more to it than just that. Many of Jawbreaker's songs (especially "Drone") have a sweeping, sense-enveloping feel and the album is punctuated, beginning to end, with tough vocals and tough, tuneful riffs that pack a roaring charge. Bands like Jawbreaker are keeping punk rock a viable musical expression. (181 Shipley St., SF, CA 94107)

JONES VERY-Words and Days (Hawker)

A striking album by this band fronted by ex-Articles of Faith guitarist/ vocalist Vic Bondi. Jones Very harness a lot of anger, a lot of rage into their music, yet it's well-focused. That rage comes out most vociferously on "Yesterday In The Western World" and "Red Sky Dry," with Bondi engaging in primal scream therapy. The band's softer modes also have a tension about to break below the surface. Hardcore for adults? (225 Lafayette St.., #709, NY, NY 10012)

JUDGE-Bringin' It Down (Revelation)

If you're ready to write off this band as sons of Youth of Today, think again. "Bringin' It Down" brings the fuckin' hammer down. The album's lively production turns Sammy's drumming into cannon volleys, turns Porcelly's guitar into Marshall law and makes Mike's vocal exhortations on each song into the 9 Commandments. Thrash and mid-tempo power, with heavy pounding riffs, especially on "The Storm" and "Where It Went," which has Porcelly's first-ever honest to god solo. Crunching and powerful. (POB 1454, New Haven, CT 06506-1454)

KILLDOZER-Twelve Point Buck (Touch & Go)

Killdozer display sheer brilliance and that brilliance is a result of elciting humor and irony out of everyday people and places and ramming it in your face with a nasty, slow grind. "Gates Of Heaven" and "New Shirt and Pants" are the sort of blues even Muddy Waters would cry over and "Man Vs. Nature" is a musical discussion of Irwin Allen disaster films. No covers this time, but "Twelve Point Buck" hammers away with a wall of bombast, revealing the real America beneath the veneer. (POB 25520, Chicago, IL 60625)

KING SNAKE ROOST-Ground Into The Dirt (Amphetamine Reptile)

Alright, I spelled their fuckin' name right this time. Looks like they got the artsiness out of their system on their last LP and that means it's flesh-rip time for the Roost boys. Sinister vocals, jittery 'n jumpy bass and drum signatures, complemented by drill-press guitar exercises with jazzy touches submereged into their vitriolic chaos. "Ground Into The Dirt" basks in its disonnance and sense-messing properties and basking your ears in it wouldn't do you no harm. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

KINGS OF THE SUN-Full Frontal Attack (RCA)

Cheese-city. These guys try to be so fucking earnest, the sweat shows. I hear Petty, the Stones and the Replacements in their sound, not necessarily evil in itself, but real derivative and lacking a whole lotta kick, except for "Crazy." Disposable fodder.

LAZY COWGIRLS-How It Looks-How It Is (Sympathy For The Record Industry)

Not much change from one album to the next—just sweat-soaked, kick out the jams rock 'n roll, weaned on '77 punk and with a refusal to be prettied up. Which makes for some spirited, energetic ravers and even a cool Dolls-ish ballad, "Teenage Frankenstein," The Lazy Cowgirls are totally unfashionable; they just rock the wax out of your ears and that, chump, is all 'ya need. (Hey, SFTRI, now will you *please* put me on your mailing list?) (4901 Virginia Ave., Long Beach, CA 90805)

LEE HARVEY OSWALD BAND (Touch & Go, EP)

Psycho-psych-grunge, distorted vocals and rocking hard. I get the feeling that this might be someone well-known in disguise, but it matters not. Kind of like a heavier version of the Buttholes, more metallic and energized. (POB 25520, Chicago, IL 60625)

LES THUGS-Still Angry (Decoy)

Another album, already, for these French garage punk specialists. A bit more emphasis on harmonies and melodies, this time around and some varying tempos, although they stick to the fast route most of the time. Convincing enough, although a lot of it does sound similar over the course of the album. (Vinyl Solution, 231 Portobello Rd., London W11 1LT, ENGLAND)

KEITH LEVENE-Violent Oppposition (Taang)

4 of the tracks from this album appeared on the EP of the same name and they're the best things here, although that's damning with faint praise. The ex-PIL guitarist's versions of "If 6 Was 9" doesn't make you forget Jimi and the Godfathers' and Soft Boys' covers of Lennon's "Cold Turkey" are far superior. And the ponderous electronic experimentation that dominates side 2 is a pretty pointless exercise. While "the ubpeat minimalism of "Cops Too" and "I'm Lookng For Someone" are successful, more was expected from the person largely responsible for the brilliance of early PIL. (POB 51, Auburndale, MA 02166)

HOUSE OF LARGE SIZES

LOOP-A Gilded Eternity (Beggar's Banquet/RCA, CD)

Whirling, repetitive, like an electrified dream-sequence. The Loop layer guitar, bass and drums and distant vocals to a sometimes-compelling, sometimes somnambulating effect. "The Nail Will Burn," "Vapour" and "Arc-Lite" have a pulsating edginess that would make a great light-show soundtrack. Loop's compositions have more of an ambient quality rather than something that captures your primary attention and it succeeds on that level.

LUBRICATED GOAT-Plays The Devil's Music (Amphetamine Reptile)/Paddock of Love (Amphetamine Reptile)

Lubricated Goat revel in the realm of the dissonant, where noise is king. However, it's not the monster riff, but, rather, a scratchy and beat-oriented approach that the band pursues, executed slightly better on "Paddock" than on "Devil's," which collapse under a failed experimental melange of bluesy raunch and soul, owing a spiritual debt to Beefheart. "Paddock," while suffering from unevenness, contains an explosive rocker in "Promised Land" and "He Moves In Mysterious Ways" exhibits some funky mettle

Still, their brand of noise sometimes seems to go nowhere, a problem that has been happily rectified with their recent Sub Pop singles club release. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

MAGNOLIAS-Dime Store Dream (Twin Tone)

Seems like the hype has shifted from Minneapolis to Seattle in the past few years and, while Minneapolis was a bit overrated, the Magnolias have quietly been putting out one cool record after another. Their 3rd and best effort, a furious garagey punk assault, wrapped up in a poppy cocoon. John Freeman's snide snarl has both a winning charm and also cuts to the core. Enough energy and hooks to win over even the most hard-boiled heart. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

MANITOBA'S WILD KINGDOM-...And You? (MCA)

The handsomest man in rock 'n roll is BACK! Handsome Dick Manitoba, vocalist extraordinaire, he of the unbeatable bellicose NY bellow, along with 2 ex-Dictators, bassist/songwriter Andy Shernoff and guitar wizard Ross The Boss. An all-too short (26 minutes) party in your face. Loud, crude and rockin', with sweet riffs sweeping up hooks and stinging hard. Riffs pilfered left and right, from their own past and all that trashy hard rock with the same punk attitude that the Dictators pretty much originated way back in '75. (with apologies to the Dolls). Plus a nod to the present in some of the speed metal arrangements. A fresh blast of fun.

MDC-Metal Devil Cokes (Boner)

MDC come storming out of the starting gates with their most manic thrash assault since "Dead Cops." Along the way, they also include some metallic licks, melodic rock, country and a cover of "Love Potion #9." Still the left-wing conscience of what's left of punk rock, attacking racism, the administration, et al and while there's still an obvious pointedness and anger to their message, it's tempered with a bit of humor to sweeten the pill. The thrash and rock influences often act like 2 forces pulling at each other and, instead of any sense of schizophrenia, the result is MDC's most satisfying effort since their debut album. (POB 2081, Berkeley, CA 94702)

MEAT BEAT MANIFESTO-Dog Star Man (Play It Again Sam, EP)

Never thought much of this studio-storming trio, before, but this 4 song EP could change that. An aggressive, clattering dance sound that draws on Ministry's "Twitch" for its inspiration, only a bit less frenetic. Ballsy. (1659 N. Damen Ave., Chicago, IL 60647)

MEAT PUPPETS-Monsters (SST)

The Puppets' hardest rocking and, also, best album since "Up On The Sun." All the melodic subtleties and harmonies are in tact, but they also crank up the metallic power on songs like "Attacked By Monsters," the fast-paced boogie of "Flight of the Fine Weasel" and "The Void," with a few well-placed Led Zep riffs. A stimulating whirlpool to cleanse your senses and rock your butt. (POB 1, Lawndale, CA 90260)

MEGA CITY FOUR-Tranzophobia (Decoy)/There Goes My Happy Marriage (Decoy, EP)

The best punk/pop heard from the UK since the first few Soup Dragons singles. Surging harmonies and melodies, complex structures, owing debt not only to The Buzzcocks, but also Husker Du and TV 21 (an underrated early 80s UK band). Both the LP and EP are chock full of great, pop anthems. Considering the high level of songwriting this band has already achieved in such a short period, Mega City Four seem primed for greatness. Forget The Stone Roses—this band is t

MIDNIGHT MEN-Mondo Teen Experience (Punk Etc.)

The Midnight Men, with 2 women in the band, go for a garage punk sound and play it a bit too conservatively. It rocks, but vocalist Spacey Stacey doesn't project any authority or raunch and their originality becomes suspect when try to pass off the Stooges "Loose" as an original composition called "Possessed." Just not enough of that primal scream effect. (PB 41, 1800 Vilvoorde, BELGIUM)

MIND OVER FOUR-The Goddess (Massive Sound/Caroline)

I believe this is what pigeonholers would call "alternative metal"—a heavy approach, with guitars firing, emotion-packed vocals and some superb innovation and intricacy in the arrangements. Melodies and crunch, a sense of the dramatic added to a song like "Airplane." "Other songs add boogie punch and rock furiously without any sense of cliche. Originality to spare. (114 W. 26th St., NY, NY 10001)

MINISTRY-The Mind Is A Terrible Thing To Taste (Sire)

Another throttle session from Jourgensen and gang—sheets of guitar, nimble bass, a relentless beat, delivered with agonized rage, especially the monolithic shuffle-pound of "Burning Inside." "Breathe" sounds like Killing Joke and "So What"s bass-driven riff takes on a feel similar to "Second Edition" PIL. Not as consistent as "Land of Rape and Honey," but the skullfucking quotient is plenty high enough.

MIRACLE ROOM (Bar-None)

Sonic Youth-inspired minimalism? Free-form tribal primitivism? Miracle Room dabble in a bit of both , here and the effect is more atmospheric than grippingly raucous. Perhaps it's enticing in the live setting, with all the pipe bashing but it doesn't quite translate, here. (POB 1704, Hoboken,NJ 07030)

MIRANDA WARNING-It's All Part Of Growing Up (Presto)

Jangly pop with a much tougher edge than anticipated. The bass lines punch out some solid melodies and the drums hit hard. "Average" is a stinging sprint and "Tolerance" connects without an obvious hook, just a gnashing chord progression. Most poppy bands take the easy route—Miranda Warning's songs pack more aggression and take chances. (POB 1081, Lowell, MA 01853)

MOVING TARGETS-Brave Noise (Taang)

Finally out after a billion delays and the Targets achieve the near-impossible, topping "Burning In Water", with another amazing set of tunes. A perfect balance of pop hooks and explosive power. Impeccable intricacy happening within the framework of deceptively simple pop structures. Quite simply, a great album. (POB 51, Auburndale, MA 02166)

MUDHONEY (Sub Pop)

Seattle's version of godhead, if you believe all the hype, actually come through with a decent debut longplayer. Lots of grunge—part garage, part '70s haze and Mudhoney carve out some strong tunes; the subdued groove of "Come To Mind" and "When Tomorrow Hits" to the wah-wah drenched raveup of "Here Comes Sickness" and insolent shuffle of "Flat-Out Fucked." A rockin' collection that proudly drags all those guilty hard rock pleasures out of the subconscious closet. (POB

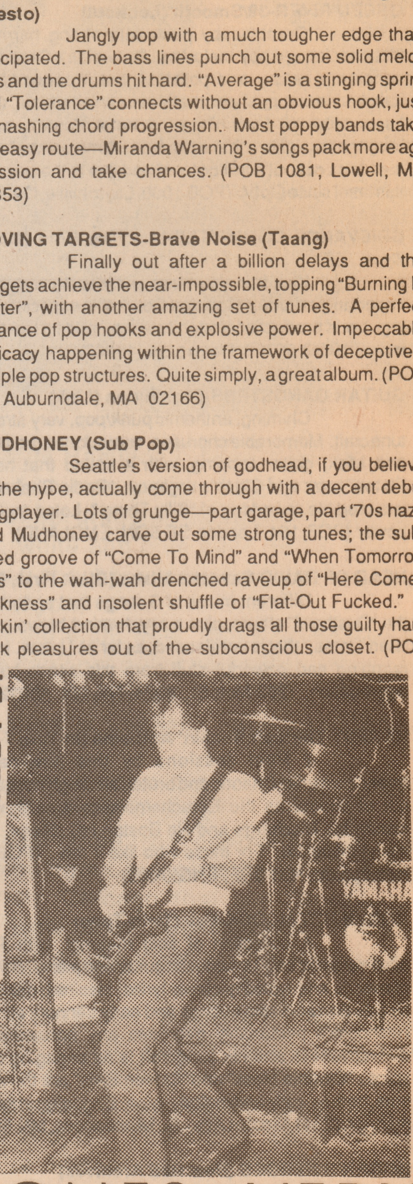


PHOTO: BOBBY D.

JONES VERY

20645, Seattle, WA 98102)

MUSSOLINI HEADKICK-Themes For Violent Retribution (Wax Trax)

After the promising leadoff dance pound of "Our God's Dead," "Europe" and "Space To Breathe," this European crew bog down into some bland atmospherics and mid-tempo lethargy. A definite edge, in spots, but ultimately faceless. Plus, the cover (a man being crucified on a swastika) is a bit much, profound statements aside. (1659 N. Damen Ave., Chicago, IL 60647)

NEIGHBORHOOD TEXTURE JAM-Funeral Mountain (Feralette, CD)

A thinking person's hard rock band? NTJ go guitars blazing, backbeat heavily pounding and a hyperkinetic vocalist belting out some provocative lyrics about drumgs, murder, racism and factories, to name a few things. A voyeuristic worldview similar to Killdozer's. Kind of like if early Pere Ubu had decided to be a heavy metal band. Aggression with an unhealthy pyschosis shattering any veneer of civility. Cool! (2032 West End Ave., Nashville, TN 37203)

NICE STRONG ARM-Stress City (Homestead)

Another wonderous sonic excursion from NSA. Somberness encased inside a whirlwind coating and, even with the band's darkly textured hues, the sound is invigorating and upbeat. Bass and drums pound the point home, often in a polyrhythmic fashion, while guitar spits out noisy sparks and weaves a cacophonous counterpoint to the melodic structure. And they do it while sounding less and less like Joy Division, with each album. A mesmerizing, shimmering soundscape. (POB 800, Rockville Ctr., NY 11571)

NIHILISTICS-Bad Dirty Hate (Visionary)

Well, it took 6 years for the second Nihilistics album to come out and they're just as brutal and cynical as ever. Mean, nasty punk rock, with a sneering, apit in your face rage. A bit more "musical," yet still a loud, pissed-off exhortation from New York's mean streets. (524 W. 23rd St., #4049, NY, NY 10011)

NINE INCH NAILS-Pretty Hate Machine (TVT)

NIN have gotten a build-up as the trendy new dance outfit of the year and the pretentious bio sheet ("a painstakingly compiled gallery of thematic works"—gimme a fuckin' break!!) activates the bullshit detector, as well. So it comes as quite a surprise to find that, amazingly, this album doesn't suck. Not the mecca that the Globe or WFNX would have you believe, but not bad. Emphasis is on production over songs, but there's an appeal in Trent Reznor's multi-layered many parts in the mix approach and tough, hard edge to songs like "Terrible Lie" and "Ringfinger," Maybe they're right for once. (59 W. 11th St., NY, NY 10011)

999-Live & Loud (Link)/Cellblock Tapes (Link)

The "LIve & Loud" album is a good-sounding live set from around '81, judging by the set list. Catchy, upbeat punky pop that catches 999 at their energetic peak. 999 were always a better live band than on vinyl and, with songs like "Homicide," "English Wipeout" and "Boys In The Gang," it's hard to find fault with this collection. The "Cellblock" collection, on the other hand, to borrow one of their titles, is "quite disappointing." Poor sound quality hampers both the live set, recorded, it would seem, early in their career, as well as a whole side's worth of unreleased demos, which show the band exploring more a more melodic route..Too bad about the dodgy sound. (POB 164, London SE 5QN, ENGLAND)

NO EMPATHY-Freedom of Flesh (Roadkill)

New label, 3 new members, better production and No Empathy pursue the basic punk rock sound hinted at on their first LP and it's a move in the right direction. Lyrics that make a point and have tongue in cheek and a more tightly focused sound. The only negative is the endless "Slaughter In The Monkey's Eyebrow," which could have been easily left off, to make this a killer mini-LP. In any case, No Empathy seem headed down a promising path. (POB 37, Prospect Heights, IL 60070)

NOISE UNIT-Grinding Into Emptiness (Wax Trax)

Maybe the problem is there ain't enough noise OR grind, except for the crash-wallop of "Collapsed." Anonymous background dancescapes that may move the ffet but do little for the soul or psyche. (1659 N. Damen Ave., Chicago, IL 60647)

NOMEANSNO-Wrong (Alternative Tentacles)

Nomeansno have finally created the monster LP they've always hinted at being capable of. Thick rhythms, slashing guitars, impassioned vocal exhortations and it's wonderously huge-sounding, balanced with quick-as-lightning fusion playing. "Wrong" flows seamlessly from track to track, a pastiche of speed, lurch, jolts and breath-stealing power. (POB 11458, SF, CA 94101)

NO NO YES NO-Message Understood (Big Store)

The progressive metal/hardcore experiment? A big black sound-Sabbath and Flag, namely, weaved through a heavy, lurching and creeping onslaught. When it hits the groove, the power is devastating and only on occasion does it lack that kick. Pain from the heart. (Hanjakobstr. 75, 8000 Munich 80, WEST GERMANY)

OFFSPRING (Nemesis)

The Offspring play a charging, yet melodic punk style, very much in the OC/SoCal vein. Bits of Agression, TSOL, DI and the Adolescents permeate their sound, although there's more emphasis on vocal harmonies. Probably no surprise that it was produced by Thom Wilson (TSOL, etc), who brings out the band's driving, faithful -to-the-roots style. (1940 Longwood Blvd., Long Beach, CA 90815)

ONCLE SLAM-First Attack (Jungle Hop)

Pounding, relentless aggression are the byproducts of this "first attack" from France's Oncle Slam. NY-style hardcore crossed with a bit of old Discharge, especially in Spontex's throat-rip vocals. Totally loud and crunching. (106 Rue de la Jarry, 84307 Vincennes Cedex, FRANCE

PAGANS-Street Where Nobody Lives (Resonance)

Another re-packing of the Pagans' greatest hits, with some alternate takes and live versions of "She's A Cadaver" and "Give Up." "Don't Leave Me Alone" is the rarest cut, only available, previously, as a limited 7" on Bona Fide Records. Raw, snotty punk rock and few bands have ever matched "What's This Shit Called Love" for pure ATTITUDE. (POB 549, Village Station, NY, NY 10014)

PANDORAS-Nymphmania Live (Restless, CD)

Harder and rougher-sounding than "Rock Hard," this live set finds the Pandoras somewhere in between garage raunch and hard rock. While not as savage as I'd like, the bands ragged attitude manages to poke through enough to be appealing. (POB 3628, Culver City, CA 90231)

PANKOW-Gisela (Wax Trax)

Pankow certainly don't toe any stylistic line and, also, some of their songs are laced with a dark humor—like the bizarre "Follow Me In Suicide," sounding like German marching music or what we'd probably be listening to if we'd lost the big one in '45 (thanks, Ellen). "Die Beine Von Dolores" draws inspiration from Wire's "40 Versions" and Suicide's minimalism. Still, that doesn't always save them from the curse of dance-beat banality. A haphazard album that still can't be entirely written off..(1659 N. Damen Ave., Chicago, IL 60647)

PAT THE BLOWFISH-Lay Out That Green (Horse Latitudes)

Pure collegiate rock. Pat The Blowfish meld the rootsiness of both Soul Asylum and the Meat Puppets and the funky chops of Firehose into their own amalgamation and if it seems derivative to a degree, the band's songs don't suffer all that much for it. Well-played, with funky chops leading the way and fans of the above bands should find this to their liking. (POB 30021, Minneapolis, MN 55403)

PETER & THE TEST TUBE BABIES-Live & Loud (Link)

Low-fi, mixed bag live set. PTTB's songs work best when they combine upbeat punk with an infecitous hookiness ("Keep Britain Untidy," "Goodbye Forever") and falter on attempts at a more textured pop sound. Plus, the versions of "Maniac" and "Banned From The Pubs," 2 of their classics, sound sloppy and uninspired. All in all, somewhat disappointing. (POB 164, London SE 5QN, ENGLAND)

PLAID RETINA-Pink Eye (Lookout)

Innovative hardcore coming across like a mutation of the Rollins Band's drive and Nomeansno, which means charged, electrified and intricate songs delivered with pick-paced fury. Or something like that. Matt's rasp adds a further edge to the songs, as well. So much for Slapshot's theory about Lookout not putting out anything worthwhile. (POB 1000, Laytonville, CA 95454)

POISON IDEA-Record Collectors Are Pretentious Assholes (Bitzcore)/Ian MacKaye (In Your Face)

More vinyl from Poison Idea. "Record Collectors" is a reissue from '84, adding 4 cuts, showing this band's full-speed ahead thrash style. The "Ian" record takes both cuts from "Getting The Fear" and 3 of 4 from "Filth Kick," plus one unreleased track and is equally throttling, with a more metallic sound. (Bitzcore: Reeperbahn 63, 2000 Hamburg 30, WEST GERMANY/In Your Face: POB 203, Nottingham NG13RF, ENGLAND)

POOPSHOVEL-Opus Lengthemus (Community 3)

Poopshovel occasionally hint at brilliance and manage to generally overcome some spotty material, as well as some silly lyrics ("African Bees"). Metallic and muscular, as well as some jazzy disonnance, squealin', chugging guitars anchoring the sound. "Ouija Board" cranks it up furiously. Enough sparks to bode well for the future. One suggestion—get rid of the trumpet. (438 Bedford Ave., Brooklyn, NY 11211)

PORN ORCHARD-Heart And Brain Raw (Spearhead)

Porn Orchard just might be one of the few non-suck Athens, GA bands. This sure ain't nothin' like the B-52's or REM. Powerful, gripping rock coming in dramatic blasts. Striking, inventive guitar passages wound around a busy rhythm section. The closing, untitled instrumental does the creepy-crawl to near the point of tension breaking. A great balance of instrumental finesse and raw power. (POB 189, Athens, GA 30603)

POSTER CHILDREN-Flower Power (Limited Potential)

The 2 sides of the Poster Children? Culled from 2 sessions, one side each produced by the 2 big Chicago producer-types (Albini & Burgess) and it shows

NOMEANSNO

Chicago producer-types (Albini & Burgess) and it shows a band progressing from a traditionally-structured punk-pop style into something a lot more expansive, intricate and exciting. The newer material is aggressive and raucous, yet still with a poppy undertow. Guitar-layered rock that is indecipherable on paper but comes off with originality and freshness and originality and passion in the arrangements. (POB 268586, Chicago, IL 60626)

PRONG-Beg To Differ (Epic, CD)

Stark and forboding images permeate Prong's world and their stripped-down, economical assault matches those dark shadings. Not as rapid-fire as "Force Fed," yet the band's bare-knuckled brutality is in full force. A Metalli-crunch is the dominant force from the onset of "For Dear Life" and other diverse influences punctuate the songs, as well. "Intermenstrual, DSB" is very much Killing Joke-inspired and subtle melodicisms pop up in some of the guitar passages, especially on their version of Chrome's "Third From The Sun" (on the CD). Urban decay never sounded so good.

PSYCHEDELIC FURS-Book of Days (Columbia)

The best PFurs album since "Talk Talk Talk." The Furs dump the bubblegum for a dense, atmospheric sound that echoes their first 2 albums. Layers of guitar shimmer and drone, with returning drummer Vince Ely laying down a solid backbeat. A welcome stylistic return.

PUBLIC ENEMY-Fear Of A Black Planet (Def Jam/ Columbia)

One of America's most controversial acts strikes hard with a non-stop, cacophonous aural collage. A snapshot of racial issues in America, certain to stir up all sorts of turbulence (are PE racist? Anti-semitic?) What I hear are voices screaming out in rage against oppression of a race and tracks like "Brothers Gonna Work It Out," "Revolutionary Generation" and, especially, "Fight The Power" pack the outrage with rapid-fire vocalizing and kickass beats, some of the toughest and most imaginative grooves heard on any hip-hop album in recent memory. A lot to digest, a continuous, seamless barrage of words and sounds.

PUBLIC HUMILIATION-It All Started When I Was Five (Goon)

A full album from these jokesters. Can you take it? Funny and a lot more musical, too—rockin', hummable tunes and their sense of humor doesn't seem as smug as, say, the Dead Milkmen. Melodies! Harmonies! Often offkey, but, heck, they're trying. (POB 5892, Orange, CA 92613)

REASON TO BELIEVE (Nemesis)

A full LP's dose of crisply-executed hardcore, strong on melody and thoughtful lyricism. Jon Bunch's plaintive vocals boyishly soar over the band's surging tunes. "Far From My Hands" offers a poppier respite. The melodic touches really enhance the band's aggressive approach. (1940 Longwood Blvd., Long Beach, CA 90815)

REVERB MOTHERFUCKERS-The 12 Swinging Signs of The Zodiac (Rave)

RMF attempt a mindfuck psych out and succeed to a certain extent, with some cataclysmic rawness and raucousness in the grooves, yet there ain't a whole lot of songcraft and it's not all that focused. The elements are there but something's missing to give it that added appeal. Can't define it, but it just barely misses the mark. (POB 40075, Philadelphia, PA 19106)

RIPCORD-Your Choice Live Series (Your Choice)

Brutal thrash destruction, in all its live glory. Non-stop aggression—hoarse vocals, cranked guitars, scampering drums tht connects in its over-the-top bombast. (Toby Holzinger, Mittelgasse 7, 6501 Nieder-Olm, WEST GERMANY)

RISE-Joy (Lone Wolf, EP)

Rise are accessible and poppy, yet with a buzzsaw warmth. The hard-driving "Little Castle" and "The Odyssey" flex muscle as well as melody, while "Joy" starts out full-steam and shifts its tempo for a hook-filled bridge. Solid melodic rock with plenty of bite. (1235 Lambeth, Oakville, Ont. L6H2E2, CANADA)

ROLLINS BAND-Hard Volume (Texas Hotel)

The hard machine keeps rolling. Rollins exorcises more demons, especially on the intense and grinding primal scream therapy of the second side and the band is taut and muscular. "Hard" and "I Feel Like This" are fast-paced and hard rocking, while the striking, slower songs will elicit comparisons to "My War" but are more over the edge than those and, also, this band is every bit Rollins' match, capturing the essence of his white-knuckled fury and desperation. (712 Wilshire Blvd., #51, Santa Monica, CA 90401)

SABOT-Surface Tension (Slime)

Bass/drums combo running through some heady, raucous jazz and rock excursions. Fusion, without the excess and with an explosive spark. Breaks byone any limitations such a set-up might bring to mind. (2702 18th St., SF, CA 94110)

SAMIAM-Samiam (New Red Archives)/Undergroud (New Red Archives, EP)

Ex-members of Social Unrest, Isocracy and Sweet Baby get together and get real prolific. A full LP, a 5 song EP with one LP cut and 4 other tracks, plus their 7" on Lookout (see 7" section) and, jeez, the quality is impeccable and consistently high. Spirited, melody-saturated poppy punk like a rougher-edged version of The Doughboys. Songs that punch the emotional chord, with a heartfulness that shows in their playing and songwriting. (distr. by Caroline)

SCATTERBRAIN-Here Comes Trouble (In-Effect)

3/5 of Ludichrist (Tommy, Paul & Glen) return as Scatterbrain, with something a bit more metallic and lot funkier. The message is wrapped in ahumorous coating and there are musical treats laced throughout, especially the encyclopedia of classic metal riffs on "Down With The Ship" and an arrangement of Mozart's "Sonata #3" that will have Brian May of Queen eating his heart out. Some clever ideas and hard rocking tunes. (187-07 Henderson Ave., Hollis, NY 11423)

SCRAWL-Smallmouth (Rough Trade, CD)

Scrawl alternate between the fragile and the frayed—the fragile is carefully-crafted, hooky pop with emotional subtleties and the frayed is when they take on a harsher, skewed approach. "Hymn," "Tell You What:" and, especially "Rot," with a somber Joy Division guitar line, work the latter approach to a potent, energized effect. Scrawl successfully balance beauty and angst. (611 Broadway, New York, NY 10012)

SCREAMING SIRENS-Voodoo (Restless, CD)

5 nice-looking women play slick, poppy hard rock, sounding like The Pandoras (2 of the Sirens used to be in that band) only with better songwriting. A couple of rousing rockers, but failing to sustain the spell over thelong haul. (POB 3628, Culver City, CA 90231)

SECTION 5-The Way We Were (Link)

Standard Oi/street rock fare. Loud guitars,

PHOTO: MICHELE TAYLOR

PRONG

strong vocals, some catchy melodies, including a cover of Eddie & The Hot Rods' "Do Anything You Wanna Do." Adequately enjoyable. (POB 164, London SE 5QN, ENGLAND)

THE SERVICE-Head Vs. Wall (Pravda)

Bouncy pop rock, radio-friendly and sincere-sounding and while the hooks sink on occasion, it's too lightweight to ultimately be of much conequence. A slight edge to separate 'em from the REM clones and some far-ranging influences, yet not rocking nearly hard enough to add the requisite power to their pop. (3728 N. Clark St., Chicago, IL 60613)

SHORT FUSE-Outraged (Big City, EP)

Metallic hardcore that's kind of reminiscent of early Prong, only insted of Tommy and Mike's gutteral utterances, there's Javi's anguished yelp, which detracts a bit. Not all the material delivers the punch, either, although "Creeper" and "Time To Change All" have the requisite throttle. Passable, if fairly non-distinctive, at this point. (12 Pine St., 396G, Lake Peekskill, NY 10537)

SIGLO XX-Under A Purple Sky (Play It Again Sam)

Not Joy Division, but an amazing soundalike! OK, that's not entirely true. Siglo XX attempt other modes, such as the "Sympathy For The Devil" feel of "Body To Body" or psychedelic touches on "Vanity Care." Yet, except for the backbeat-driven "City In Dust," this band doesn't have the pulsating melodies or powerful undertow to make it stick. (1659 N. Damen Ave., Chicago, IL 60647)

SINK-Another Love Triangle (Decoy)

A longplaying blast of melodic hardcore from this UK trio, including Ed Shred (ex-Stupids). Sometimes coming on like a cross betwen Moving Targets and "Subject To Change" period Faith, the guitars crackle with energy, occasional acoustic adds shading and the hooks aren't spared. (231 Portobello Rd., London W11, ENGLAND)

SLACK-Deep Like Space (C/Z)

Not the Seattle noise that you'd figure. Slack play a fusion of rock, jazz and funk and the results are hit or miss. The playing is tight and they have some winners in the hot funk of "Get Tough" and live medley "Silly Insania" that includes songs ranging from "Godzilla" to "Rhinestone Cowboy" to "In The Mood," Still, for all its ambitiousness, the laid-back groove of some of the material doesn't generate anything explosive, which is the always-necessary element. (1407 E. Madison, Seattle, WA 98122)

SLICKEE BOYS-Live At Last (Giant)

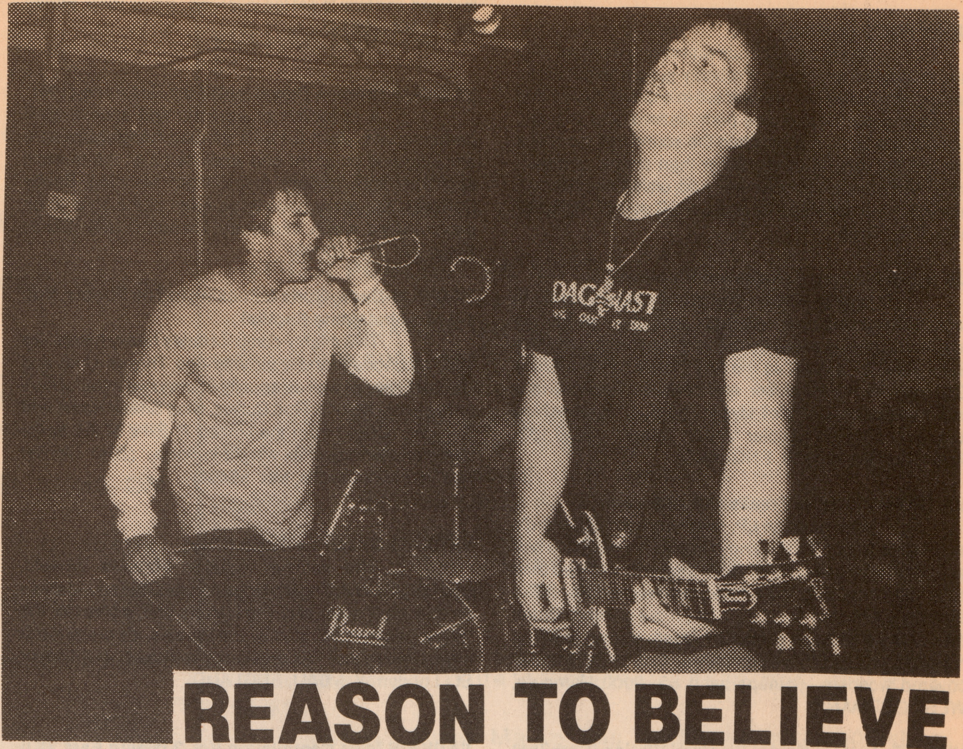
Decent live retrospective of this underrated band. The Slickee Boys play everything from pop to garage to roots rock, with a fiercely rockin' drive and at a quick clip. Whether it's trashy gems ("When I Go To The Beach," "The Brain That Refused To Die") or the tough pop of "Here To Stay" and "Gotta Tell Me Why," they play it energetically and for keeps. (POB 800, Rockville Ctr., NY 11571)

SNUFF-Snuff Said...(Sixth Int'l/Rough Trade, CD)

Another band from the UK without the hype and why the fuck not? Charging, tuneful punk and thrash, strong on power and melody. Striking harmonies and riffs that come straight from the gut and will stick in your craw all day. The CD has 19 stirring anthems and, even if the trashing of "Purple Haze" is a bit tough to take in this time of Hendrix cover overkill, there's no denying those tunes. This is the UK stuff to be getting excited about, reviving all that's good about punk. (611 Broadway, #311, NY, NY 10012)

SOCIAL DISTORTION (Epic)

Lots better than "Prison Bound," not as good as "Mommy's Little Monster." Defensive, reflective and somewhat self-pitying lyrics...a good alternate title for this album would have been "Mike Ness Cries In His Beer"—still, not to be too negative, this album manages to pack a punch on the likes of "So Far Away" and "Let It Be Me." A bluesy, basic rock feel permeates. Production is clean and bloodless and tends to reduce the raunch a bit and Ness overuses the pick screeching down the strings move but, all in all, appealing, if not quite over the top enough.



REASON TO BELIEVE

SOUL SIDE-Hot Bodi-Gram (Dischord)

The lyrics make little sense, rambling in an oblique, stream of consciousness style, the music is industrial-strength groove-oriented, yet it hang's together. Soul Side's latest (and last?) release is challenging and enticing. The songs are driven by bass and drums, with sharp guitar strokes adding definition, as well as Bobby's throaty, world-weary vocals. Sense-gripping and innovative. (3819 Beecher St., NW 20007)

SPLENDOR HEAD-Mirth (CFY)

Accessible and edgy music. Splendor Head can be melodic and gloriously poppy on a tune like "Number on the Radio" or poetic or driving or all of the above. Tunes that favor textures and also go for the throat, with multilayered guitars creating a dense wall, offset by the bass and drums' counterpoint. I may be having a hard time describing this, but "Mirth" is worth your time and emotional investment. Your head will thank you. (POB 6271, Stanford, CA 94309)

STARVATION ARMY-Execution Style (Rave)

I've said before how Cleveland seems to inspire a toughness in bands, a hard-edged sensibility that makes a lot of hardcore look like kiddy-time. SA's music is imbued with this toughness, like an angrier Death of Samantha, punching ut snarly riffs and adding some funky and jazzy touches. (POB 40075, Philadelphia, PA 19105)

STUMP WIZARDS-Smokestack (Get Hip)

Tough-as-nails garage rock. Fired-up guitars and a knock-em-dead backbeat. The Stump Wizards play with a swaggering arrogance that drags their songs through the mud and leaves 'em out to dry in all their glorious ugliness. Attitude is what separates the men from the boys and the Stump Wizards have plenty of that. (POB 666, Canonsburg, PA 15317)

SWAMPDOLLS-Six Pack (VZW Punk Etc., EP)

Belgian rockers very indebted to the Stones, with a tough edge, only a bit too clean and unraunchy for my liking. Their R&B direction hinted at should be pursued, and loosen the ties, while you're at it, and kick out the jams! (POB 41, 1800 Vilvoorde, BELGIUM)

TAD-Salt Lick (Sub Pop)

Behemoth motherfucker—this is heavy stuff and I'm not making cracks about Tad Doyle's physical dimensions. Steve Albini's production raises the monstr from the mire, a brutal attack of savagery that has smoke billowing from the charred remains of my stereo. A nimble, thundering rhythm section, nightmarish, mega-slabs of guitar and Mr. Doyle's crazed bellows make this quite a raucous, ear-splitting hunk of wax. (POB 20645, Seattle, WA 98102)

THIRTEEN NIGHTMARES-Shitride (Pravda)

Hit or miss album by Lincoln, NE's own Thirteen Nightmares. More hit than miss, though. Politically charged with a personal, almost poetic angle and it's only wrenching when they aim for a folky, emotional outletting. When the guitars are cranked, though, it comes together with a surging adrenalin that sweeps the melodies along in a pulsating wave. "Let It Be"'s title might bring the 'Placemats to mind and there is a tangential area the 2 bands share in writing gutsy pop compositions. On the right track. (3728 N. Clark St., Chicago, IL 60613)

3-Dark Days Coming (Dischord)

I've had a tape of this for a few years and I'm glad Dischord finally decided to put it out. 3 was basically Gray Matter, with Jeff Nelson on drums, aiming for a more melodic direction, yet packing an energetic punch. The emphasis is on hooks and harmonies, especially on "International" and "Don't Walk Away." "Empathy" surges with power and acoustic guitar underpins "Swann Street" and the title track. Another in an endless string of DC bands that broke up before their time. (3819 Beecher St., NW, Washington, DC 20007)

TONE DOGS-Ankety Low Day (C/Z)

Fusion and world-beat eclecticism. The group includes Soundgarden drummer Matt Cameron, getting to live out his jazz urges, and Muzak office supervisor Amy Denio. Intricate and adventurous, yet probably only of interest to jazz-heads or Soundgarden completists. (1407 E. Madison, #41, Seattle, WA 98122)

TRIP SHAKESPEARE-Across The Universe (A&M)

Ever wonder what it'd be like if Warren Zevon jammed with Jefferson Airplane, only a lot more unctuous? Nah, I didn't think so...

UGLY FOOD (X-Mist)

One of those bands with strong musicianship and an original approach. Probably guys who got bored with punk's limitations and wanted to expand. Ugly Food try many guitar/bass/drums permutations and succeed some of the time., mainly when the sound has more of a straight-on, rocking drive, rather than slower and pensive. Something to ponder over and, ultimately, interest-holding. (distr. by Rave Records, POB 40075, Philadelphia, PA 19106

UK SUBS-Motivator (Released Emotions)

Charlie Harper, the grand old man of punk rock, has rounded up 3 new Subs, who might be half his age, and come up with a sound very reminiscent of older Subs material, as well as the Sex Pistols. In fact, Dave Goodman is the producer and "Fascist Regime" is a pretty blatant copy of "Holidays In The Sun." A refreshing turnabout after the poppier "Japan Today." (POB 132, Acton, London W38X0, ENGLAND)

UNITED MUTATION-Freaks Out (Bitzcore)

A beaut of an LP, taken from this DC band's impossible to get 7"EP's and compilation tracks. Their early stuff was basic, raw thrash, then they evolved their style into something more heady and expansive. Mike Brown's subhuman vocal style has more grit and control than a whole batallion of Napalm Death clones, to which his voice would likely be compared. One of DC's undiscovered wonders. (Reeperbahn 63, 2000 Hamburg, WEST GERMANY)

UNREST-Kustom Karnal Blackxploitation (Caroline)

Unrest are still willing to experiment, but their third LP is a lot more consistent and has some striking material. They succeed best at an energetic approach such as on "Coming Hot and Proud," "Shag" or "Click Click," which hit with a surging intensity. "Kill Whitey" is a dirge-like grind that includes some Fugazi-like passages. The forays into different styles aren't as far-flung this time, opting mainly for softer modes and Unrest are starting to sound like a real band and a good one, at that. (114 W. 26th St., NY, NY 10001)

UPPERCUT-Four Walls (Blackout)

Uppercut have the requisite NY crunch, but their debut vinyl isn't entirely predictable, either. Metallic licks come into play and acoustic guitar pops up on 2 songs, providing the rhythm guitar for the subuded "Salvation." Most of the time, though, Uppercut provide pure aggression, and with the musical dexterity to give it personality. (POB 544, Yonkers, NY 10710)

VARIOUS-Achtung Chicago! (Underdog)

One of the more listenable compilations of late, compiled by Ben Weasel, showing remarkable taste. Outside of Screeching Weasel, Friends of Betty and Spongetunnel, I wasn't familiar with any of these bands and there are many warranting further notice—tuneful punk from Ivy League, Gear, Flea Circus and Apocalypse Hoboken and the hard-edged thrash from Billingsgate, to name a few. ($6 ppd to POB 14182, Chicago, IL 60614)

VARIOUS-Another Pyrrhic Victory (C/Z)

A compilation of all-defunct Seattle bands, from the other cool label in that city. Some are well known (Green River) and some have members who've gone on th big things. Malfunkshun featured the late Andrew Wood, who sang for Mother Love Bone before his untimely OD and H-Hour's Tad Doyle is, of course, the inimitable behemoth. Malfunkshun sound the mightiest, huge riffs and tesosterone-drenched vocals yowling in orgiastic delight. H-Hour's 10 or so minute "Medley" is also pretty mighty. Lots of grunge 'n pummel spread out on these grooves, with only a few lesser moments to be found. (1407 E. Madison, Seattle, WA 98122)

VARIOUS-Brain Food (Dead Issue)

One side of mainly punk bands and one side of bands that test the post-modern (or whatever) waters. The punk side is much stronger, with the likes of The Undead, Parasites, Sticks & Stones and Mr. Pickle, with their humorous "White Trash." The flip gets doomy and textured and fails to get too involving. (POB 1645, Staten Island, NY 10314)

VARIOUS-Broome Closet Anti-Folk Sessions (109)

A collection of acoustic and spoken-word performances. John S. Hall's shouted monologues aare amusing and poignant and while some of the musical segments show a fiery spirit (Roger Manning, Bobby Belfiore), you really have to be a fan of the style to be captured by it, which, admittedly, I'm not. (115 St. Marks Place, NY, NY 10009)

VARIOUS-Dope, Guns & Fucking In The Streets, Vol. 1-3 (Amphetamine Reptile)

This mighty comp includes heavy hitters like Tad, Mudhoney (and their alter-ego Thrown-Ups) and Halo of Flies, as well as equally-impressive mindfuckers from Lonely Moans, God Bullies, King Snake Roost and Surgery. Culled from the limited 7" EP's of the same name and worthy of its weight in noise. (2541 Nicollet Ave., S., Minneapolis, MN 55404)

VARIOUS-Driven To Death (Clay)

This sampler includes Abrasive Wheels, Discharge, GBH, English Dogs (virutal GBH soundalikes on their early stuff) and The Lurkers and, except for the "Black Leather Girl" stuff by the Wheels, it's pretty hard-hitting throughout. All previously-released. (12 Thayer St., London W1M6AU, ENGLAND)

VARIOUS-Iowa Compilation Vol. 3 (South East, CD)

Still more coolness from the cornbelt—a strong sampling of pop, garage/psych/murk, punk and more. Only a few songs fail to measure up and, from the Ramonesy roar of Blank Expressions to heady rock by Full Fathom Five and House of Large Sizes to Voodoo Gearshift's garage explosion, it shows that, for all the hype about Minneapolis, Athens, Austin et al, Iowa might be the oasis that tops 'em all. (POB 3031, Iowa City, IA 52244)

VARIOUS-Killed By Death Vol.2,3,4 (Redrum)

These bootleg compilations just might be the solution for you collector scum who want the tunes but can't afford the outrageous prices. Frenzied punk rock, mostly from '77 to '82 and, even if some cuts are somewhat second-rate, there are the likes of Really Red, Subhumans, Zero Boys, Ism (Their cover of "I Think I Love You" has to be heard), Rotters, The Freeze ("I Hate Tourists"), NH's own Queers, The Chiefs and, for a truly underrated classic, "Absolute Ruler" by the Rude Kids. Look at it this way: even if there are only a few songs on each you covet, it's still a whole lot less expensive. Better move, though, 'cause these pressings are limited. (No address, of course)

VARIOUS-Look At All The Children Now (Evacuate)

Ah, another issue, another NYHC compilation, but, this time, with some new (for the most part) and upcoming bands. Bad Trip pack real fury on their 2 cuts, Citizens' Arrest blaze explosively, Mas cover Iron Cross' "Grey Morning" and GO! tackle OMD's "Electricity." Moondog (with members of Gorilla Biscuits), World Discrimination, Bustin' Out and SFA also shine, as well. A strong collection showing the diversity of the NY area's hardcore bands. (POB 2176, Times Sq. Station, NY, NY 10108)

VARIOUS-Music To Make Your Ears Hurt (Black & Blue)

Nah, more like music to put me to sleep. Except for a few punk 'n metal cuts (Leviathen, Bloody Mess), most of this album consists of pedestrian wave-o/pop crud, sounding like an audition for Missing Persons' reunion or something. More noise, boys. (Suite 152, 400D Putnam Pike, Smithfield, RI 02917)

VARIOUS-Nothing Short of Total War (Blast First)

OK, they pinched the title (from a Throbbing Gristle tape, I believe)—still, if the shoe fits, etc...Heady, head-messing comp containing some unreleased and

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live goodies from Big Black, Rapeman, Dinosaur, Head Of David, the Buttholes, Band of Susans and Sonic Youth, who fare weakest with what sound like noisy outtakes. Still, it's a cacophonously gripping collection. (262 Mott St., #324, NY, NY 10012)

VARIOUS-Oi Chartbusters, Vol. 6 (Link)
Yet another Oi comp., with odds 'n ends by the usual gang—Business, Last resort Slaughter & The Dogs, Exploited, Crack, Rejects, etc...Some rarities, some rehash and mainly satisfying. (POB 164, London SE 5QN, ENGLAND)

VARIOUS-Terminal City Ricochet (Alternative Tentacles)
The soundtrack to a film featuring Jello Biafra has a smattering of interesting material—Biafra's collaboration with Nomeansno and DOA are raucous and engaging, but the track he does with Keith LeBlanc recycles "Shut Up, Be Happy," which was used to better effect by Ice-T. The remainder, including DOA, Nomeansno, Gerry Hannah, Beatnigs and others are either previously available and/or fail to capture much interest. (POB 11458, SF, CA 94101)

VARIOUS-They Don't Get Paid, They Don't Get Laid, But Boy Do They Work Hard (Maximum Rock 'N Roll)
Amen! At last, someone hit the nail on the head about how hard us poor fanzine slaves (and bands, too) work, and for what? Aggravation! That's what...OK, I'll turn it off and just review the record. A comp of US bands, some of which seem stylistically stuck in an '82 hardcore rut but there are some real pleasant surprises—Jawbox (Jay, ex-GI's) come up with a muscular, original style, Downfall (ex-Operation Ivy) cross thrash and a dose of reggae and burners by Screeching Weasel, Christ On A Crutch and Conspiracy of Equals hit pretty hard. The accompanying booklet includes commentary from 10 'zines (but not SV—boo, hiss!). A decent sampler true to the indy spirit. (POB 288,. Berkeley, CA 94701)

VERBAL ASSAULT-On (Groove)
Sounds like Verbal Assault have been listening to a lot of Fugazi, lately, as that band's influence permeates some of the cuts on this 5 song EP. VA mature in all aspects—vocally, lyrically, musically and Pete's guitar work shows tremendous growth. Funkier, progressive, yet maintaining the hard, propulsive edge. (Band: 20 Bateman Ave., Newport, RI 02840)

VERLAINES-Hallelujah All The Way Home (Homestead)
Finally given a US release, this 1985 album was the Verlaines' first full-length effort. Superb pop, along with some classical/baroque instrumentation and it achieves success without drowning in saccharine. That's because there's a toughness underneath the pop coating. "Lying In State" sure ain't subdued, with its sharply-strummed guitar and over the top vocal, nor is the discordant climax of "The Ballad of Harry Noryb." Yes, even musicians with classical training and a penchant for literary lyrical references can create stirring, riveting pop music. (POB 800, Rockville Ctr., NY 11571)

VISIGOTHS-Arachnid Man (EP)
Mediocre dirge-punk-metal, with the occasional thrash bit. And if the chanted mantra of "Foghorn Leghorn" for 5 minutes is someone's idea of a joke, even with quotes from his cartoons, I ain't laughing. (POB 4853, Rockville, MD 20850)

VOLCANO SUNS-Thing of Beauty (SST, dbl. LP)
The Suns stretch it kind of thin over this double album. The songs aren't as hard-hitting, as primal sounding, although the sound hasn't strayed from its usual blend of beauty and noise. While new guitarist Dave Kleiler doesn't alter the band's sound all that much, some tracks are more experimental, such as utilizing TV sampling on a few cuts or the mystical "Malamondo." The main problem is the real lack of memorability of this material—20 songs that largely run together. Kudos for the revival of the lost Eno gem "Needles In The Camels Eye," though. (POB 1, Lawndale, CA 90260)

VOODOO GEARSHIFT (Link, US)
Dreamy noise pop that is played with heart and fire and rocks out hard from the haze. Pop hooks in a thick buzz of chords, some nods to Husker Du and even a slice of Zep-style mysticism on "See It Again." and Page-ish pyrotechnics on the climax of "Hallowed Eyes." The iron fist in the velvet glove strikes again. (277 Church St., NY, NY 10013)

WALKABOUTS-Rag and Bone (Sub Pop, EP)
Even Sub Pop puts out a dud once in awhile. Folksy, rootsy music (I wouldn't even call it rock) that's every bit as awful as 10,000 Maniacs. Soft, flowing, plaintive and DULL. (POB 20645, Seattle, WA 98102)

WARLOCK PINCHERS-Deadly Kung Fu Action (Boner)
A 5 man white rap crew from Denver with some humorous observations—especially the vicious diatribe called "Morrissey Rides A Cockhorse" and "Where The Hell Is Crispin Glover?" They also do "Back In Black," perhaps paying homage to the most-often pilfered rap riff. The music is pretty hard-hitting and the band's wit is appealing. (POB 2081, Berkeley, CA 94702)

WARZONE (Caroline)
Sorry, but no! The thought of Warzone turning into a mediocre hard rock act, complete with cheesy guitar breaks, would have been incomprehensible a few years ago, but here it is. Sloggy tempos, more textured, sure, but with Ray James Barbeiri's Jerry Lewis-soundalike vocals not meshing with the change in direction and a lack of crunch, the band's attempt at progression falls flat on its face. An abandonment of a winning formula for a failed attempt at something beyond their grasp. (114 W. 26th St., NY, NY 10001)

WEDDING PRESENT-Bizarro (RCA, CD)
The Wedding Present's domestic debut is chock full of bright, energetic, surging pop. Chimy guitars strummed until there's blood on the fingers, hooks and energy combined to near-perfection. "Take Me" is 9 minutes plus of superstrum nirvana. David Gedge's expressive/deadpan vocals (contradiction?) are another plus. The 4 bonus CD tracks engineered by Steve Albini boost the bottom and add quite a kick to an already-striking sound. The Wedding Present have come up with strong release after strong release for 5 years, now, and "Bizarro" is no exception. Those jaded with the UK pop scene should have their faith restored, here.

UPPERCUT

WHITE ZOMBIE-God Of Thunder (Caroline, EP)
Well, this EP has 'em in sorts of hot water, because of the G.Simmons likeness on the cover, so it might get kinda scarce, but Zombie finally get their hammer-heavy live sound down on vinyl, thanks to producer Daniel Rey and it puts cracks in the floorboards. The Kiss classic, a new mega-heavy blast called "Love Razor" and a remake of "Disaster Blaster." Thunder-thud riffing and those gutbucket Zombie vocal emanations make this EP pretty close to godhead. (114 W. 26th St., NY, NY 10001)

WIPERS-Best of Wipers & Greg Sage (Restless, CD)
This 16 track CD could have been a lot better. No liner notes, cheesy sleeve and only a brief mention of personnel, only one song from "Youth of America," none from "Is This Real" and a concentration on down-tempo material. Still, Sage's tensile, textured music is given an adequate showcase and the inclusion of their debut single "Better Off Dead" is a treat. Still, I'm kind of let down—it doesn't really cover the full scope of the band's work. (POB 3628, Culver City, CA 90231)

WIRE-On Returning (1977-1979) (Restless Retro, CD)
An all-inclusive compliation of material from Wire's first 3 albums, singles, plus a live version of "12XU." The collection (31 tracks on the CD!) traces Wire from their minimalist origins on "Pink Flag" to the increasingly intricate styles of "Chairs Missing" and "154." Early Wire combined chords in jarring, assaultive permutations, sharing a rawness with the punk bands of the time, while aiming for something more cerebral. That was more fully realized on "Chairs" and "154," often beautiful, fragile and reflective. Forget the band masquerading as Wire, now—this is (was) the real thing. (POB 3628, Culver City, CA 90231)

WONDER STUFF-Hup (Polydor)
Another strong dose of pop from the Wonder Stuff. No gloss—the hooks and melodies are intricate but there's a sneering nastiness and sarcasm to give it bite, especially a tune like "Radio Ass-Kiss." The forays into country material don't fare well (and I'm afraid their recent addition of a violinist bodes ill for the future) but, mainly, it's upbeat and rocking.

WRECK (Play It Again Sam, EP)
A muscular 3-piece playing aggressive and innovative music that sounds like a cross between Fugazi and Nomeansno. Churning, vitriolic and fresh-sounding. Keith from Die Kreuzen plays bass. (1659 N. Damen Ave., Chicago, IL 60647)

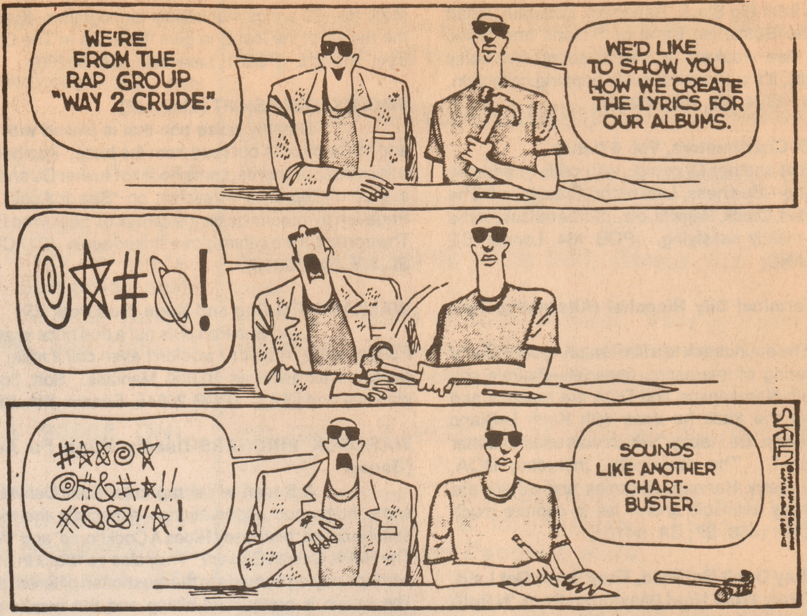
REISSUES, REPRESSINGS, ETC...
All you youngsters can finally have your own copy of **DYS**'s "Brotherhood," (reissued on Taang), plus 4 other tracks, 3 of which are bad studio outtakes and should have been left in the can. DYS's 1983 debut hasn't, to be honest, aged as well as other albums of the same period. Still, the adrenaline rush of "Stand Proud," "Insurance Risk" and pit-inspiring powercrunch of "More Than Fashion" and "City To City" do, indeed, make one wax nostalgic for those old hall shows. While on the subject of Boston hardcore reissues, John Sox and Adam Donuts have started a label called Classy Records and their first release is a reissue of the **FU's** "My America," the album that got 'em in all sorts of trouble with Maximum Rock 'n Roll over the lyrical content of the title track. Manic thrash that stands up better than a lot of music from the same time period and includes their classic version of "We're An American Band."

Relativity has licensed some of CBS UK's "Crucial Music" series for US release. The two reviewed here, by **The Clash** and **Psychedelic Furs**, might be looked at as secondary greatest hits packages and it's a mixed proposition. The Clash's set has killers like "Police On My Back," "Clampdown" and "Tommy Gun", so it might be a budget-conscious alternative to the double

"Story of the Clash." The Furs' collection, though, includes too few of their early classics, concentrating on fey, dance-oriented pop. Link Records continues to reissue tons of old Oi stuff. **The Business'** "Saturday Heroes" indicates that the band's musical horizons were aimed beyond the basic oi style. The loud, anthemic feel is there, and it's also augmented by some catchy songwriting and a melodic sensiblity that hinted sat soemthing further reaching. Back in the USA, **Reagan Youth**'s 1984 debut LP has been reissued, with a new gatefold sleeve and 3 extra tracks. Raw, buzzing and catchy. The "peace and anarchy" sentiments might seem quaintly dated and naive, but the band's anti-racist stance is certainly timely and the songs still sounds fresh. A burst of staccato power....

Clay Records has recently reissued all the old **Discharge** albums, plus a live LP from a 1983 show at City Gardens in Trenton, NJ. "Hear Nothing See Nothing Say Nothing" is one of the greatest hardcore albums ever, pure and simple. Short 3 chord blasts hammered home with an unstoppable, fiery onslaught. An album that has served as a reference point for countless bands, especially crossover acts. The live album, though, suffers from middling sound, a repetition of 2 tracks, and the absence of guitarist Bones, who had left for Broken Bones. Also on Clay is the reissue of **The Lurkers'** "This Dirty Town," which presents a real case of musical schizophrenia. Half the album is the Lurkers' patented old punk style and then they do a 180 degree turn, add keyboards and play some truly wretched danceable pop and go totally over their heads attempting a cover of "Midnight Hour." Diversity is fine, but not when it sounds liek 2 different bands pressed on opposite sides of the platter.

Now onto some CD reissues. First, did you ever think you'd see **Minor Threat** on CD? Well, all of their work has been collected onto one disc and it's a blowout. It's amazing how well the band's music has weathered the test of time. Just as vital today as when you first heard it. Almost all of **Kraut**'s studio stuff is also available on one CD (New Red Archives), although "Matinee" is a glaring omission. The disc traces their evolution from their melodic thrash/old style punk combination to a harder-rocking approach. The later material ain't as much up to snuff, but, for its comprehensiveness, it can't be beaten...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Restless Retro, in addition to reissuing stuff by Stiff Little Fingers, Wire, and The Buzzcocks, has started a series of rereleases by seminal German progressive band **Can**. It's hard to believe this stuff is 20 years old, because, even by contemporary standards, it's pretty wild, especially on "Delay 1968." Can't music has had ramifications heard in bands like Pere Ubu, Mission of Burma, Wire, PIL, Sonic Youth and more. Expansively diverse, ecompassing rock, progressive, jazzy and ethnic elements. "Delay" provides a glimpse at the band at its harshest. A challenging, rewarding hodgepodge. "Cannibalism 1" is a compilation culled from their first 5 albums, alternating between brilliance and self-indulgence. The tracks off "Monster Movie" seem to work best. A band whose music I plan to explore further, in the future...

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A.C.-5643 Song EP (Stridecore)

Starting off with a stirring piano solo, AC plow headlong into a 5643-track tour-de-force that really defies critical comment. 16 different tracks playing at once. Could be a)the soundtrack after the big-one explodes or b)a bad accident involving many power tools. (POB 101, W. Newton, MA 02165)

AGAIN-Trainwreck (Donut Krew)

More hardcore 'n melody stuff. "Trainwreck" is a strong, emotion-ridden ballad, while the other 2 cuts speed things up a bit. Decent. (627 S. Oswego Ct., Aurora, CO 80012)

AGAINST THE WALL-Identify Me (Nemesis)

I'm down on a lot of hardcore, lately, but Against The Wall rekindle my interest with their brutallizingly heavy sound. NY riffs wielded with a "we-mean-it-man" passionate rage. (1940 Longwood Blvd., Long Beach, CA 90815)

RIKK AGNEW'S YARD SALE (XXX)

Rikk (ex-Adolescents, DI, etc..) handles guitar, vocals and drums. One thrashy tune ("Horse Bites Dog Cries") and the far-superior "Read Between The Lines," with a solid melody line helped along by Rikk's superb guitar playing. (6715 Hollywood Blvd., #284, Hollywood, CA 90028)

ANTISEEN-Two-Headed Dog/Cause I Love You (Ajax)

Some more mean, motherfuckin' punk rock type stuff from the hills of North Carolina. Dirtier, raunchier and garagey-sounding, this time. A roaring primal scream. (POB 146882, Chicago, IL 60614)

3 FROM ARF ARF:
PEECOCKS-Pussy Minstrel Show/Are You A Man;SPACE NEGROES-Too Much Talk/Son of Texas Chainsaw Massacre Part V;SMACK TAN BLUE-Jenni Lee/Heroin For Breakfast

Only one out of 3 to recommend and that is The Peecocks, with a semi-snotty garage sound on "PMS," backed with a cover of the Barbarians' near-classic. The Space Negroes offer quasi-experimental fodder and Smack Tan Blue tired-sounding bar-band rock. A disappointing batch. (POB 860, East Dennis, MA 02641)

BATTERED CITIZENS-Rolling With The Punches (Overkill)

Medium-paced and thrashy hardcore with a meatgrinder guitar sound, gruff vocals and punchy instrumentation. Basic, but effective. (POB 20224, Seattle, WA 98102)

BIG CHIEF-Brake Torque/Superstupid;Get Down & Double Check/Built Like An Ordeal (Get Hip);Blowout Kit/Chrome Helmet (Sub Pop)

Three 7" slabs already for these guys, with ex-Necro Barry Henssler on the mike. The sound is metallic and also a bit funky, underneath, with guitars cranked full-on, in a decided 70s hard rock vein, a bit of Iggy and Aerosmith for good measure. "Brake Torque" isn't too shabby a debut, including a cover of Funkadelic's "Superstupid" on the flip. The Get Hip disc is the weakest of the 3, although far from fey—just not as ear-gripping. The Sub Pop single blows 'em both away by a mile, with some solid riff-a-rama.and a kick to the arrangements unheard previously. I'm sure we'll hear lots more from this band...(Big Chief: POB 7944, Ann Arbor, MI 48107)

BIG MISTAKE-Big Ego (Community Chest)

Goofy punk rock and thrash, raw and primitive in execution. "Hall-show" type hardcore, meaning it ain't all that distinct or polished. (POB 808, Southwick, MA 01077)

BREAKDOWN-The '87 Demo (Noiseville/Blackout)

Raw, razor-sharp hardcore rage. Kinda primitive-sounding but it gets the job done, for sure. 3 of the band members went on to be in Raw Deal /Killing Time. (POB 544, Yonkers, NY 10710)

THE BROOD-Since He's Been Gone (Stanton Park)

2 cool slices of garage pop that sound straight outta '66. "Since He's Been Gone" is bouncy and upbeat, while "You've Got Me Cryin'" is a somber ballad. Faithful to the root and

CARRY NATION-Face The Nation (Workshed)

4 songs of urgent, powerful hardcore with a pronounced NY influence, especially on the slow, intense grave mistake, while the thrashier cuts echo Sick of It All, to a certain extent. Band includes Dan and Gavin (ex-No For An Answer), Steve (Insted) and Big Frank (Zed Records)

CRIMPSHRINE/MUTLEY CHIX (No Idea)

A freebie w/the current issue of No Idea. Crimpshrine's 3 cuts add to their underrated legacy, punchy, form the gut melodic punk. Mutley Chix aren't stylistically dissimilar, maybe a bit more garage-inclined, but their 2 cuts aren't as successful. (POB 14636, Gainesville, FL 32604-4636)

CRYPT KICKER FIVE-4th Hole/Bedouin Stomp (C/Z)

Jack Endino (Skin Yard, producer) plays drums on this, but it's pretty forgettable. "4th Hole" is post-punkish and "Bedouin Stomp" has a middle eastern tinge, but neither make much of a lasting impression. (1407 E. Madison, #41, Seattle, WA 98122)

DA WILLYS-A Case of Da Willys (Baylor)/SLOTH-Fetch The Wedge/Miss Sleazy Underbelly (Baylor)

Both of these bands fall in with NY scum rock crowd, keeping the original pre-hardcore punk sound alive. Scrappy, energetic rock 'n roll. Sloth's "Fetch The Wedge" is the best cut in the bunch, starting with a bluesy stomp before kicking into a Stones-ish stride. (48 Monitor St., Brooklyn,NY 11222)

STUFF FROM FLIPSIDE:
CACTUS FOSSILS;MOTORCYCLE BOY-Feel It/One Punch;MOTOR MORONS-Conspicuous Consumption

2 of the 3 platters make a good argument for keeping the 7" form alive. Motorcycle Boy have one song in a fast,

punk rock vein with a little Stooges wah-wah thrown in and a slower rocker. Both kick up a storm. Cactus Fossils are aggressively dynamic—bass and guitar vying for the lead spot, generating sparks in the process. Only Motor Morons fail to impress—an obsession with motor vehicles, done in a sparse, scratchy style, with the emphasis on percussion, created by junkyard remnants. I'll pass. (POB 363, Whittier, CA 90608)

NEW FROM GET-HIP:

M-80'S-You've Been Told/What I'm After;WICKED ONES-The Devil's In My Pants; THEE EVOLUTION REVOLUTION;THEE MIGHTY CAESARS-Cowboys Are Strange

4 different 7"s put out by this Penn. label, showing the different strains of rock that can be loosely defined as garage and 3 of 'em, at least, forging something worthwhile. The M-80s favor bluesy raveups, with hot harp playing that is true to the R&B roots of some of the finest 60s garage rock. and the M-80s successfully echo that sound. Thee Mighty Caesars, a UK trio, go for a tough-edged approach, wreckless and wild, especially in the Keith Moon-inspired drumming. "Ain't Got None" is all sneering bad attitude and a bare-knuckled triumph. The Wicked Ones cross Duane Eddy twang with the R&B influence, with a degree of success, working best on "The Boy That Time Forgot," which would have fit well on a '64 Stones album. The only miss here are Thee Evolution Revolution, whose brand of garage rock comes off a bit sluggish and tired-sounding. (POB 666, Canonsburg, PA 15317)

GO!-And The Time Is Now (Noo Yawk)

Mike Bullshit fronts this basic, straight ahead thrash band. Pretty rudimentary in its execution, but not bad and with some strong food for thought on different issues, especially discrimination. "Holy Roller" is a diatribe against a certain "dreadlocked motherfucker" who used to sing for the Bad Brains. (175 5th Ave., #2589, NY, NY 10010)

HAYWIRE-Painless Steel (Nemesis)/ VARIOUS-The Icemen Cometh (Nemesis)

2 live EP's, one a hot 4 songer by Haywire and the other with live stuff from Slapshot, No For An Answer, Hard Stance and Pushed Aside. The latter 2 bands sound pretty generic, but NFAA's previously unreleased "Man Against Man" is potent in both music and its anti-racist lyrics. Sound quality is a step below perfect on both discs, but each provides its share of rage. (1940 Longwood Blvd., Long Beach, CA 90815)

INTENT TO INJURE (Overkill)

Straight-forward hardcore from Southern Mass., showing a tightness they haven't really exhibited live, yet. Fast and hard-hitting, with the requisite amount of vocal rage. (POB 20224, Seattle, WA 98102)

JAWBOX (DeSoto/Dischord)

Jay Robbins (ex-Government Issue) pops up in this hot, new 3 piece, playing guitar and handling vocals. Surging, hard edged punk w/melody, not too far off what the GI's were starting to sound like on "Crash," albeit with a bit more fire. in this band's case. (POB 60335, Washington, DC 20039)

JESUS LIZARD-Chrome/7 vs. 8 (Touch & Go);URGE OVERKILL-Ticket To LA/(I'm On A) Drunk (Touch & Go)

Both of these T&G 7" discs have a side not on their new albums. Jesus Lizard's is a wanton cover of "Chrome," while Urge slam-bang through the hellacious "Drunk." Non LP b-sides that have merit. (POB 25520, Chicago, IL 60625)

JUST SAY NO (Go Ahead)

JESUS LIZARD

3 more tunes by this up 'n coming Michigan combo. Garagey punk, slowing to a nice dirge on "Pitbulls On Crack," while "Cartoon Castle" and "The Ballad Of Frank Cox" are more uptempo. Pure Detroit power. (POB 424, Haslett, MI 48840)

KEEP IN MIND-Down Stairs (Donut Krew)

Melodic, emotional hardcore, sort of DC-influenced, without much energy or power. Plus their guitarist is wearing a Yankees hat (boo, hiss!). Not all that hot. (627 S. Oswergo Ct., Aurora, CO 80012)

KILLDOZER-Her Mother's Sorrow/ Short Eyes (Amphetamine Reptile)

'Dozer team up with guitar pyrotechnician Tom Hazelmyer of Halo of Flies for 2 more, mean, meaty slices of their patented head-kick rock. Gotta respect the statement that "this world is made up of creeps and assholes and, given a choice, I'd rather be with the assholes." Anyone can be a creep, but it takes a special gift to be a real asshole...(2541 Nicollet Ave., S., Minneapolis, MN 55404)

KRAKDOWN (Common Cause)

Another hot 7" from NYC—Krakdown play in a thrashier, older style vein and do it convincingly, with an abundance of speed and power. (POB 459, Massapequa, NY 11758)

MAELSTROM-Megamorphosis (Taang)

Yes, Tim Yohannan is right, I do love this band, although this 7" is hurt a little by a lousy mastering job (the demo sounded mightier). Complexly-arranged metallic rage on "Megamorphosis" and "Motivation," plus a full-engine slamthrough of Void's "Who Are You."

MELVINS-Your Blessened/Pronoun Piece Me (Slap-A-Ham, flexi)

OK, this is an 8" flexi, not a 7", but it's slow, oozing heavy painful grunge that will slow your heartbeat with its power. ($3 ppd, POB 843, SF, CA 94101)

MOVING TARGETS-Away From Me (Taang)

The A-side is a melodic gem with strong, somber bass lines and a gorgeous guitar solo. The flip offers 2 live on the radio tracks, done as a 4 piece and is pretty scorching. (POB 51, Auburndale, MA 02166)

MR. T EXPERIENCE-So Long Sucker/ Zero (Lookout)

Rough Trade were stupid to drop these guys, 'cause they still got lots to offer and bring a smile to the face. Mr. T go for more of a garage rock sound, this time, and the 2 ditties are plenty catchy 'n energetic. (POB 1000, Laytonville, CA 95454)

OFFENDERS-Fight Back (Bitzcore)

The original 5 song demo by this Texas punk dynamo, done with vocalist Mick Buck. The sound here is older-style punk, with a dose of reggae on 2 of the songs and is a worthy artifact from this underrated band. (Reeperbahn 83, 2000 Hanburg 36, WEST GERMANY)

PITCHFORK (Nemesis)
Am I allowed to use the word emocore? How about melodic punk to describe it? Well, those are the most apt descriptions. Tuneful, swirling and sense-stinging, without being piledriving about it. 'Tis nice. (1940 Longwood Blvd., Long Beach, CA 90815)

PITTBULL (Fist-O-Cuff)
Strong debut from this Detroit 4-piece who sound like Slapshot meets Judge and that's not bad. The 2 songs that appear on this are very heavy and well-produced, although the confrontational lyrics are childish and typical. With some maturation and a little more originality, Pittbull could go far. (12028 Gallagher, Hamtramck, MI 49212) (Jon Sandler)

PLAGUE-Unresting Place (Punish)
A Swedish release by this hot Cleveland band. Hot, fast and raw hardcore that also reaches back to '78 punk for some of its influence and the sparks fly. (Profilv. 18A, S-61200 Finspang, SWEDEN)

POISON IDEA-Discontent/Jailhouse Stomp (American Leather)
Holy fuck, holy fuck, holy fuck, 'ya want rage, you got it. "Discontent" is the angriest PI song heard in awhile, an anti-racist outrage delivered with venom and wanton scorch. The flip is no letdown, either. Holy fuck...(POB 86333, Portland, OR 97286)

PUBLIC BATH RECORDS: BOMB JAPAN AGAIN?
SEKIRI-Doro-Doro + 3;BOREDOMS-Michidai/Fuanteidai;VARIOUS-Japan Bashing, Volume 1
This record label may be named after a Shonen Knife song, but about as close to poppy stuff as you're gonna get is Sekiri's post-punkish rock, which is about as conventional as you get. The Boredom's experiment with noise and atonality and the noisy dirge on one side could have been titled "Hiroshima Revisited" or "Godzilla Eats Tokyo." Actually, the only one in the bunch I'd play again is the compliation, which consists of various Boredoms offshoots, with some hard-hitting noise that sounds like Can's "Delay '68" crossed with King Snake Roost, in spots. Some difficult listening. (Box 2134, Madison, WI 53701)

RANCID VAT-No Royalties! No Loyalties! (AI)
Love the label name. Anyway, this long-time Oregon band release some live stuff from '83 and '84—an obnoxious version of "Joy To The World," one Flipper-type tune and another hip cover, Steppenwolf's "Sookie Sookie." Sloppy, drunken and cool. (POB 15085, Portland, OR 97215)

REDNECKS IN PAIN-Your Greasy Granny Got Holes In Her Panties (Thrashing Mad)
King of primitive-sounding hardcore/thrash. Tightness is occasionally sacrificed for speed and what saves it is a catchy rant called "Jenny's Little Crisis" and their rawness. Room for improvement, though. (Dave Wilentz, 29 Perry St., New York, NY 10014)

RISE ABOVE (Punk Etc.)
"The X on my hand shows it's for real." I don't know about you, but I've had about enough of this...(PB 41, 1800 Vilvoorde, BELGIUM)

RUMBLE PUPPY (WGNS, dbl. 7")
Colin Sears (ex-Dag Nasty) plays drums in this 3 piece. Mid-tempo grooves, loud-enough guitars, kind of merging some psych influences with newer (Soul Side, etc..)DC stuff, only a bit more plodding than driving. Muscular, yet lacking a real strong personality, at this point. (111 South St., Northampton, MA 01060)

SAMIAM-I Am (Lookout)
Surging, poppy punk that these ears never get tired of, plus a ragged rawness, to boot. Don't stop here—they've got a whole LP and EP's worth of this stuff that's worth your time, as well. (POB 1000, Laytonville CA 94707)

SHEER TERROR-Live At CBGB (Blackout)
3 mean 'n nasty doses from Sheer Terro, plus some sensitive commentary about squatters from Paul Bearer, betweens songs. Includes a cover of the Cure's "Boys Don't Cry" (honest!), "Just Can't Hate Enough" and the previously-unreleased grind of "The Spoiler." (POB 544, Yonkers,NY 10710)

16 BLASARE UTAN HJARNA/BIMBO SHRINEHEADS (Tulpa)
2 totally different bands on this split 7"—Sweden's 16 BUH play solid, melodic hardcore, while the Shrineheads are sort of doom-oriented, also with a sense of melody. Not bad. (POB 860, Willimantic, CT 06226)

SLAG-Everything Is Nothing/Don't Like
Creepy-crawly rock resonating with a dark,unyielding power echoed in the Greg Ginn-like guitar lines and pounding drums. Sense-numbing in its strength as well as versatile instrumentation. (POB 10552, Calder Sq., State College, PA 16805)

SLAPSHOT-Firewalker (Taang)
A fiery, mid-tempo metallic cruncher, backed with 2 scorchin' live cuts make this a formidable teaser for the upcoming LP. (POB 51, Auburndale, MA 02166)

SLOPPY SECONDS-I Don't Wanna Be A Homosexual/Human Waste (Toxic Shock)
A wonderful single with the snappy a-side taken from their LP, plus an unreleased b-side, which is a funny, acoustic singalong. (POB 43787, Tucson, AZ 85733)

SONS OF ISHMAEL-Sing Generic Crap
Razor-sharp hardcore delivered with a spirited rage, as well as a sense of humor. The band takes on animal rights, sexism, machismo, evangelists and pollution, yet does it in a satirical manner. More musical inventivness, as well. (1979 Yonge St., #5, Toronto, Ont., M4S1Z6, CANADA)

SOUNDGARDEN-Outtakes (Lo-Fi, bootleg)
2 covers given the full-on rockin' treatment: Sly's "Thank You" and the Fab Four's "Everybody's Got Something To Hide." Great sound quality and lotsa kick. (no address)

SPRINGHOUSE-Menagerie Keeper (SOL)
Atmospheric pop, with a decided UK influence ala Chameleons. Textured, melodic, but kept from wimpishness with a solid rhythmic punch. Drummer is fellow fanzine editor Jack Rabid (Big Takeover). (distr. by Dutch East)

SUICIDE KINGS-Fist Fight/Bad Boy (Adult Negro)
Miss the Dolls or Heartbreakers? Then blast the Kings. Swaggerin' punk rock, a two-guitar stormtrooper assault, with Johnny Thunders-chord worship in full effect. Yeah! (921 N. Citron Sta. F, Anaheim, CA 92805)

TRIP SIX-No Defeat! No Submission! (Inner Spirit)/BAD TRIP-Positively Bad (Bell Bottom)
Both bands are from NYC, both have Trip in their name, so why not review them together. Trip 6 brings the exciting '82-3 NYHC style to mind, with plenty of rage and feedback. Bad Trip takes on a more recent hardcore feel, with slight metallic influences. Each band hits with an abundance of power and spirit that escapes the "sounds like everything else from NY" trap. (Bell Bottom: c/o Jose Ruiz, 27 Towers St., Jersey City, NJ 07305/Inner Spirit: c/o TP DeRosa, Box 1252, Madison Sq., Sta., NY, NY 10159)

VARIOUS-The World's In Shreds, Vol. 4 (Shredder)
6 cool tunes from New Joisey—tuneful punk from the likes of Sticks & stones, Separate Peace, Parasites, Undead and A Priori and Beasties rap from PED. (181 Shipley St., SF, CA 94107)

WRETCHED ONES-Old, Loud and Snotty (Headache)
The title could serve as the review as the Wretched Ones follow up their hot demo with an equally-impressive 7". They remember when punk rock was loud and fun, with an obnxosious, ranting attitude. Makes '78 seem like just yesterday. (47 Myrtle Ave., Midland Park,NJ 07432)

TAPES

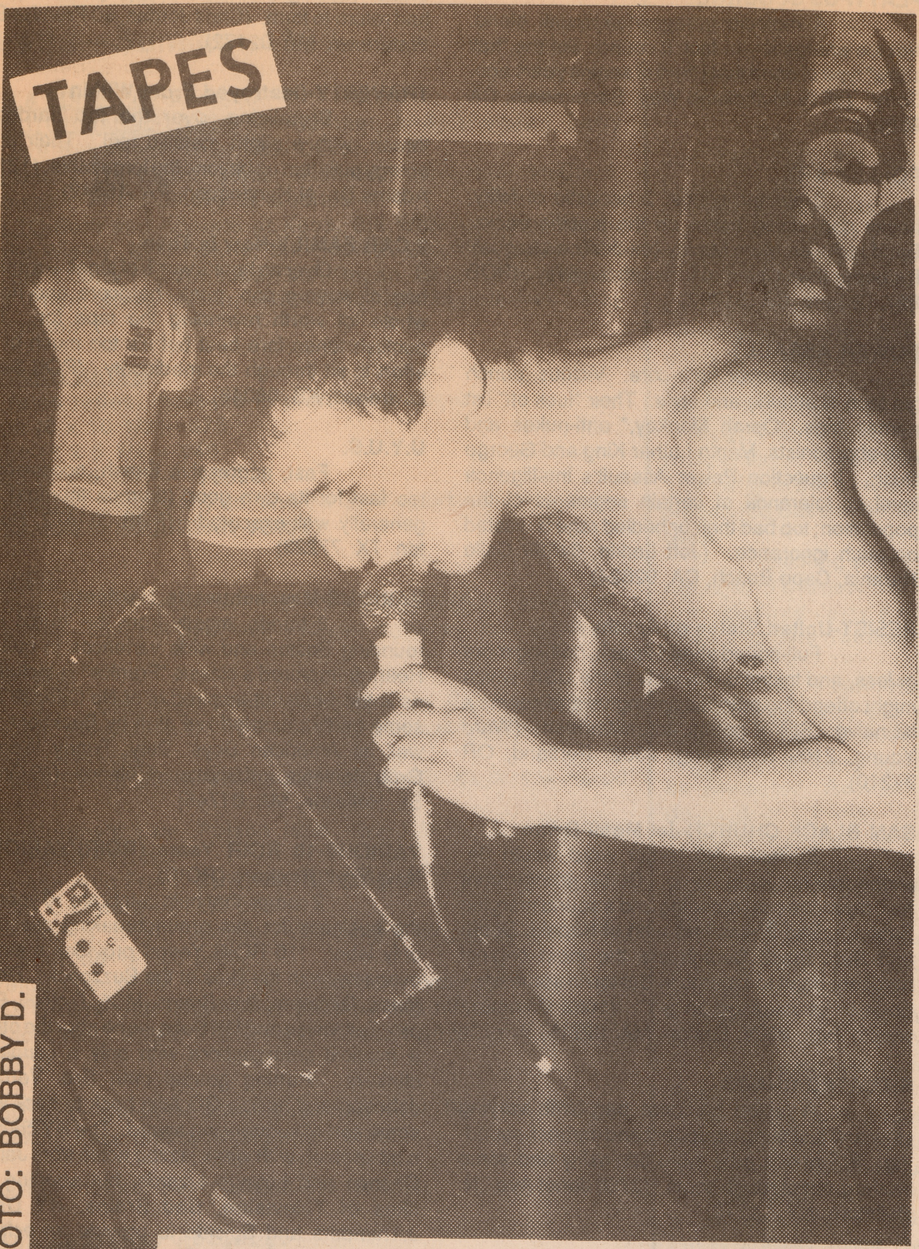


PHOTO: BOBBY D.

SAM BLACK CHURCH

THE BEAUTIFUL

Slow, layered metallically-inclined music doing the same sort of thing as Jane's Addiction. A combination of moods, shifting from somber subtlety to kick-it-out blasts, done in a creative fashion. (SMC, 254 East 3rd St., Suite 11, NY, NY 10009)

BIG NURSE

Distorted, poppy sorta punk that bands like Dinosaur and Buffalo Tom have popularized over the past few years, especially on "Too Much Time." "Burning Tea" has a harder-rocking approach. Catchy, with energy to burn. (POB 1555, Asbury Park, NJ 07712)

BILT SPEER

Some decent ideas—a few metallic tracks that are strained through a heady cacophony, one song that sounds like Faith No More meets Chrome, with crunchy guitar colliding against a spacy synth wash and only one disaster, the aimless dirge "Buried In Sand." A screaming and appealing howl. (33 Upton St., Boston, MA 02118)

BRAINDAMAGE-Kingdom of Madness

Faceless speed metal from Italy. Awful vocals, wimpy production and cliched lyrics make this a demo to stay away from. The songs have absolutely no punch. A weak effort. (Via Padova 14, 10152 Torino, ITALY) (Jon Sandler)

CAN'T BE STOPPED

Mid-tempo grinding moshcore for the most part, filled with lots of adoescent rage, although not much more personality at this point. The band's heavy approach is on the right track, though. (POB 1531, Hyannisport, MA 02647)

CATHARSIS-More Fun Than Laughing

Crossover stuff drawing both from thrash and a doomier, heavier sound, with intelligent lyricism and a potent presence. Somehow, the band makes the familiar sound fresh, greatly helped by solid production. (11 Nutfield Close, Hemlington, Middleborough, Cleveland TS89QQ, ENGLAND)

CRANKSHAFT

Crankshaft spice up their two chord thrash and punk with reggae and funk stylings, yet there's little here to separate them from millions of other bands treading the same territory. (POB 4931, Clearwater, FL 34618-4931)

EELS-Hard To Swallow

Tough garage punk that hits hard, with melody, as well. "The Ride" sounds a bit like Mudhoney and there's a cover of Handsome Dick's "Had It Coming," which scores coolness points. (46 Rossmore Rd., #2, Jamaica Plain, MA 02130)

EVER SINCE THEN

Melodic and metallic styles share space--plaintive vocals countered by crunching riffs and, on this 4 track demo, it's fairly effective. (Lance Boone, 106 Granite St., Londonderry, NH 03053)

FUNNY WAGON-No School Today

Razor-sharp punk rock that bursts with energy and it's a ton of fun. A band that doesn't take itself too seriously and it's a refreshing change of pace. This band is now known as Kingpin. (49 Grove St., Holliston, MA 01746)

FUNERAL PARTY

An admirable effort for this Portsmouth, NH 4-piece. Excellent progressive pop, with a very full, original sound reminiscent of early '80s British pop. Deathy alternative music without cheesiness is certainly a rarity and given the relatively young ages of Funeral Party, they have quite a future ahead of them. (POB 856, Rindge, NH 03461) (Jon)

GASOLINE GANG

Catchy songs, big hooks, strong harmonies and done with a potent delivery. "Up In The Air" crosses Husker chords with Who-like flourishes, especially in the drumming. Worth seeking out. (Jon, 1325 Commonwealth Ave., Allston, MA 02134)

RICHARD HELL & THE VOIVOIDS-Funhunt (ROIR)

Live stuff from '78, '79 and '85—quirky, original rock from one of NY's originators. Art meets punk by way of the Lower East Side and, even if the sound quality varies, it's a document of a band that transcended categories, with a high level of musical and lyrical ability. (611 Broadway, #411, NY, NY 10012)

HORDES OF MUNGO

After a weekend of shitty demos, finally one that really stands out. Hard rock/punk/thrash all in one, a huge balls of sound that speeds along with a momentous surge. Loud, cascading and fresh. (26 St. Rose St., #2, Boston, MA 02130)

HUNTING SLEEVE

Garage rock and, also, something a bit funkier, as well. Nothing that really grabs 'ya and the sax has got to go. There's some drive, but it's not allowed to emerge sufficiently. (POB 1891, Boston, MA 02205)

KILL WHITEY

No, this ain't some militant rap posse. Kill Whitey are a striking metal band from Kansas. A full-on, hard-edged style underpinned with melody and hammered home by Kim Czarnopys' forceful, potent from-the-gut vocals. Powerful and original, with a metallic-based sound but reaching beyond any stylistic limitations. (POB 1015, Lawrence, KS 66044)

KING MOON RAZER

Excellent. Four songs showing a definite Husker Du influence, with "The Mole" being the standout for its strong, tuneful melody and great vocals. Production could be better, but this kicks ass. (Boston Beatmakers, 9 Hunnewell Ave., Brighton, MA 02135) (Jon Sandler)

MEAT MACHINE-I Hate You

Funky, punky and totally incorrect, politically and socially. Try not to chuckle at "Hunt The Homeless," "Beat My Woman" or "You've Won A Mongoloid," unless you're a political-bug-up-the-ass type. Saxophone adds to the comedic effect. Satire or reactionary bullshit? Depends on your perspective, I guess. (526 Leonard Hall, American Univ., Washington, DC 20016)

METHEDRINE-Crawl Before You Walk

These guys did a strong demo awhile back and here's another good one. A hard-driving, thrashy edge bursting with energy and rage. Raw and guttural, yet executed tightly. (1007 Vermont Ave., Scullville,NJ 08830)

NO FRAUD-Cheezier Than Thou

A slight change in direction. Still bristling with speed, yet No Fraud are also poppier and metallic, as well and the mix works, like if All got the desire to thrash and without the slickness. (475 Foxglove Rd., Venice, FL 34293)

ONIONHOUSE

Poppy punk, croonin' vocals, pretty polished, although it just doesn't have that undefineable element that makes it real memorable. (208-1550 Richmond AVF, Victoria, BC V8R4P7, CANADA)

THE ONIX-Life Witness

Competent punk, with a slight metal inflection. Stephane gets off some vocal yells that sound like Speedy Gonzalez and the songs are mainly catchy, in a bright, mid-tempo style. Not bad. (Eric Lachance, 8180 Ave. De Garonne, Charlesbourg, Quebec G1G3K7, CANADA)

OVER AND OUT

Pretty typical, loosely-played NY style hardcore from the 'burbs of Mass. Awful vocals ruin any interest the catchy, hard riffs may provoke. Reminds me a lot of Backbone when they first started out and while I can't recommend this tape, it does show promise. ($2 to Sebastian Przybylski, 53 Malvern Rd., Brockton, MA 02401) (Jon Sandler)

PLATYPUS SCOURGE

A melodic garagey/folky/punk blend. Not too energetic—in fact, it sounds like the "hall show" type of band that I tired of seeing years ago. Sorry. (3536 Mulholland Way, Sacramento, CA 95821)

POLLEN ART

2 electric songs, 2 acoustic of folky, hooky pop, doing better on the electric tracks. Band includes Marc Maxey (ex-Justice League). It's better than Chain of Strength, anyway. (POB 827, Ontario, CA 91762)

POWER ASSAULT

Crossover hate-core. Vicious, punch 'yo face in attitude and style. Their "fuck off" list names fags, "Oprah Monkey," anti-nukes and anti-abortionists, Martin Luther King and George Bush. I question Power Assault's intelligence level or tolerance of certain segments of the population; too bad their unbridled rage is wasted on such ignorance. (Jeff Larkin, 34599 Calle Naranja, Capo Beach, CA 92624)

RESIST-United States of Apathy

Full-speed ahead thrash, nothing more or less, and taking a dim view of the USA, which might offend the patriotic among us and seems a bit naive. Still, a potent adrenalin rush. (Ward Young, 2109 NW Irving, #302, Portland, OR 97210)

SAM BLACK CHURCH-Jet Metal Demo

Brilliant. No lesser word would describe this hot local demo. Guitar grunge from hell, rapid-fire scat crooning and a sound merging Sabbath, Bad Brains and a bit of Napalm Death and Sam Black Church are the most original hardcore band to emerge in Boston in some time. Soon to be released on a 7". (1082 Commonwealth Ave., #304, Boston, MA 02215)

SITUATED CHAOS

A mixed hardcore bag, with varying slow and fast tempos, upbeat and earnest-sounding. Still needs a bit more originality and some working out of rough spots. (2766 Janet Ave., N. Bellmore, NY 11710)

SLAM SUZANNE-Dead Water Bunny

Humorous punk and hardcore with a sarcastic edge and a don't-give-a-fuck snotty/tuneful assault. "Perforated Condom" is a riot. (POB 40254, Bellevue, WA 98004)

SOLUTION-Your Guess Is As Good As Mine

Energetic hardcore exploring the usual concerns and some of the cuts here--"The Test" and "Confusion" especially--rip convincingly. Some of it also sounds fairly typical. Seems to be the case with a lot of hardcore demos these days. (1230 Creekside Trail, Webster, NY 14580)

SPASM

Local thrash metal/crossover stuff competently-executed and pretty damned hot and heavy. Playing is a step above the "paddle-thrash" variety and vocals have a gravelly presence. (21 Thomas Rd., Lawrence, MA 01843)

STP-Sick Plus Three

This Boston 5 piece reappears after almost 7 years with a powerful, NY-styled assault. Mid-tempo and crunching. Included is "Social Crisis," which got some local airplay in '83. Not a bad return to form. (Chris Jordan, 80 Prentiss St., Watertown, MA 02172)

TRAVESTY-Destroyed From Within

Brutalizing, over the top hardcore thrash, with a slight metallic feel. Their pure energy pulls 'em up beyond the forgettable. (12180 Adams Dr., N.Huntingdon, PA 15642)

2 CAR FAMILY-Now Is Then

Over an hour's worth of tunes—a mixed bag of wave-o pop, punk, hardcore and not a whole lot worth rewinding the tape for. The punkish tunes fare best but it's too much of an effort to sit through the mediocrity. (POB 3603, Lawrence, KS 66046)

U.Y.U.S.

Fast, aggressive thrash, occasionally too fast for its own good (thumpa thumpa) but generally well-executed. (POB 231472, Houston, TX 77223)

VARIOUS-Massachusetts Hardcore

8 bands, mostly from the 'burbs surrounding Boston and wide variances in quality. Hearing Impaired's classic "Frankie" is included, as is the Slapshot-inspired oi of No Offense and some badly-recorded live stuff by Backbone, as well as American Boys, Defy, Funny Wagon, Grub Monkeys and Shattered Silence. (49 Grove St., Holliston, MA 01746)

VARIOUS-10 ROIR Years (ROIR)/VARIOUS-New York Rockers (ROIR)

2 comps that help celebrate 10 years in the business for this groundbreaking cassette-only label. "10 ROIR Years" provides a strong overview, with the likes of the Buzzcocks, Fleshtones, Dictators, Bad Brains, MC5, Dickies, Flipper, Television and UK Subs—one after the other, a musical smorgasbord with only a couple of clinkers. Putting gospel man Bro. Vernard Johnson and hellion GG Allin back to back wins some sort of sequencing award. The NY comp is a bit spottier, with weak jazzbo noise from James Chance and Lounge Lizards, but sporting the likes of Television, Bad Brains, NY Dolls, J.Thunders and Suicide to provide an eclectic taste of the Apple. (611 Broadway, #411, NY, NY 10012)

VARIOUS-The Onslaught (Taang)

It sure is, on a tape populated by Jerry's Kids, Maelstrom, Slapshot, Burma, DYS, Gang Green and more. Nothing unreleased, but pure rocket fuel for your walkman or car deck. (POB 51, Auburndale, MA 02166)

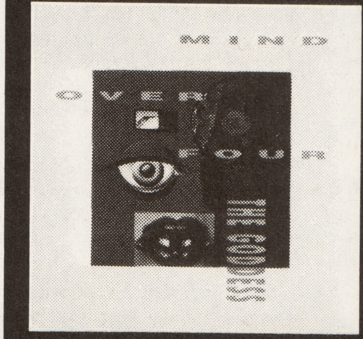
THE VOID-All We Want Is Your Nervous System

Vaguely psychedelic hard rock and only the Dinosaur-ish "Land of The Free" generates much of a charge. Stretched-out and non-involving. (POB 65, Medford, MA 02153)

WHO BE DAT?-Our First Swing Set

Yet another band in Boston that's just dying to be the Chili Peppers. This is competent funk, yet it suffers from a total lack of originality. Semi-successful experiments with disco, metal and industrial are far too sparse to make this 12 song tape work, but they bear watching on thes basis of their obvious talent. (Jon Sandler)

On The Nineties Tip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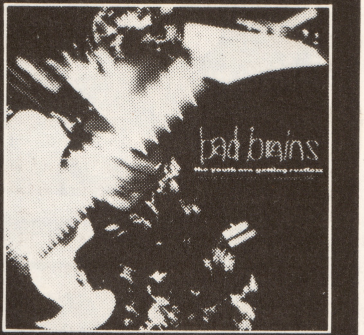
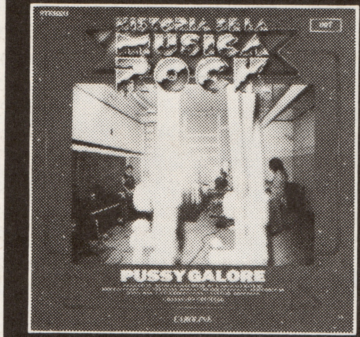
"KKKKK. They're untouchable…
The Metal Discovery of the Nineties."
Kerrang


bad brains
the youth are getting restless

BAD BRAINS
The Youth Are
Getting Restless

"The crucial black rock band,
battling white rock Babylon with
fists of hardcore fury and hearts of Rasta fire."
Rolling Stone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"America get ready to feel good again."
Pussy Galore

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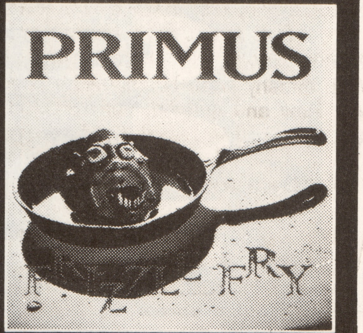
Rock 'n' Roll band, circa 1999."
Spin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PRIMUS
Frizzle Fry

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Guitar Player

"Primus are blowing the roof
off the sucker."
BAM

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Bad Brains — New Studio Album
Sound Garden — Compilation from Sub Pop
Kinghorse — Produced by Glenn Danzig
Megavault II — Rare and Unreleased from Megaforce
Samhain — Rare Tracks from Plan Nine

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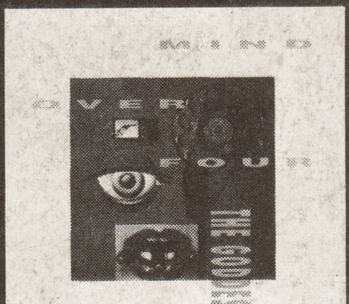

THE GODDESS

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5K KERRANG REVIEW
"The Metal Discovery of the Nineties"
Mike Gitter
Kerrang

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